

psa *Journal*

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Vol. 26, No. 10
OCTOBER, 1960



Autumn Color—see page 8



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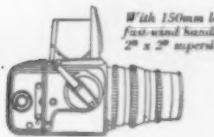
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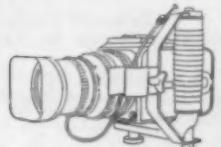
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Volume 26, Number 10

OCTOBER, 1960

editor

Robert L. McIntyre, FPSA
1822 Leland Ave., Chicago 40, Ill.

associate editors

Harry K. Shigeta, Hon. FPSA,
1512 W. 126th St., Los Angeles 47, Calif.

Herbert C. McKay, FPSA
Box 849, Eustis, Florida

Ira B. Current, FPSA
26 Woodland Ave., Binghamton, N. Y.

assistant editors

Camera Club
Henry W. Barker, FPSA
392 Hope St., Glenbrook, Conn.

Color Division
Jerome Koch
167 Pine St., Auburn, Calif.

Motion Picture Division
Ed Kentera
4121 Campana Dr., Palo Alto, Calif.

Nature Division
Leonard A. Thurston, FPSA
99 E Baltimore, Detroit 2, Mich.

Photo-Journalism Division
Alfred C. Schwartz, FPSA
38 Avis Dr., New Rochelle, N. Y.

Pictorial Division
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322 Elizabeth Ave., Ramsey, N. J.

Stereo Division
Earle E. Krause, FPSA
921 Dresser Dr., Anderson, Indiana

Travel
Eugenia Buxton, FPSA
842 Sweet Brier Road, Memphis, Tenn.

Editorial Office
1822 Leland Ave., Chicago 40, Ill.

Advertising Office:
Vincent Rocca, Adv. Mgr.,
30 E. 60th St., New York 22, N. Y.

Circulation Dept.:
(Change of Address,
Back Copies, Etc.)
2005 Walnut St.,
Philadelphia 3, Pa.



PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable. Manuscripts should be typewritten, double spaced and should be accompanied by return postage if return is desired.

Closing date for news is the 25th of second preceding month, in Chicago. Trading Post items must be in Editor's hands by 20th of second preceding

month. Date of issue is 10th of the month.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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Single copy price \$2. Subscription is included in membership dues which are \$12 a year, U.S. (See application elsewhere this issue). Public and institutional libraries, government agencies and educational institutions may subscribe at a special rate of \$5 for one year, \$9 for two years.

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Photograph by John Edward Walker, Maplewood, N. J. HPS negative, exposed for 1/60 sec. at f3.5

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AT ABOUT the time this issue of the JOURNAL reaches our membership the annual convention in Houston, Texas, will have convened. This marks the time for renewing old and new friendships and affords so many of us the opportunity of seeing those whom distance precludes the enjoyment of one another's company more frequently. It also is a reminder that the faces of some of those whom we have been so accustomed to seeing in the past will be missing. Time takes its toll and those who have passed on will be sorely missed.

This concludes the first year of my tenure of office as President of PSA. It has been a very pleasant year, one upon which your Officers and Board of Directors can look back with just satisfaction. I want to express to the Officers and members of the Board my sincere appreciation for the support and co-operation they have given me during this period. It has been a rare opportunity for me to have had the privilege of association with as fine and forthright a group as that which constitutes the Board of Directors.

In retrospect, your administration can look back on the past year with pride and a feeling of accomplishment.

It is with pride that we are able to announce at this time that the Headquarters Improvement Fund Drive announced one year ago has succeeded and that the amount of money which was set as its goal has been collected. The success of the Drive is a tribute to the unselfish and generous spirit of PSAers all over the world, and to Camera Clubs, too. I, personally, as well as the Officers of the Society, wish to express the deepest gratitude for this outstanding display of sacrifice and co-operation. I also want to express my sincerest thanks and appreciation to Mr. Irving A. J. Lawres, Chairman of the Fund Raising Campaign, and his Committee, for the heroic task they performed, and without whose tireless efforts this campaign could never have succeeded. The Headquarters Improvement Fund Campaign has closed, a contract for the work has been signed, and work has commenced.

Your administration is pleased to announce that membership in our Society is at the highest it has ever been in the history of PSA. The measures undertaken by L. B. Dunnigan, APSA, Membership Vice-President and his Membership Committee, for increasing membership and controlling drop-outs has already begun to show results, and we feel that these remedial measures will become cumulative in effect. But we are not satisfied and will bend every

Continued on page 12



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Maybe They Use Drums

Travel filming in Africa presents its own particular problems. Here are some of the complications, not without their humorous side, that may beset the camera tourist

By LOUIS H. MARKLE

Travel movie maker, Chicago, Ill.

THE AFRICAN countries below the equator probably provide more colorful material for cinematography than any other land in the world. Tribal customs and costumes are fantastic and the mere glimpse of wild animals in their natural habitat is so entrancing that your camera almost whirs automatically in their presence. But both subjects pose inherent problems.

Consider the natives. In the Union of South Africa, where the tourist is more commonplace than the tsetse fly, there is the question of modeling fees. Without benefit of college education, they have long ago discovered that posing for a white man's camera can harvest more financial returns in one minute than the chief of the tribe earns in a month. The amount of remuneration must be settled in advance, and most natives are totally cognizant of the latest quotations in this market. True, there are 13,000,000 of them in the Union of South Africa alone, but somehow — maybe they use drums — the Hottentot near Capetown knows that yesterday an Ndebele near Johannesburg received 25¢ for a picture. So the Hottentot's price, which up to that time was 20¢, rises to 25¢ and this becomes his base fee. It is interesting to note that the highest stipend paid in the country to one individual becomes the norm for everyone else. It is the same sort of mental process that we all experience from time to time. My average golf game is 100, but I always consider each game off my true form when I don't equal the 90 I shot 20 games ago. I've heard of a camera club where the average attendance at meetings is 25 members—but the turn-out seldom comes up to average.

The rate agreement doesn't necessarily free you from complications. You could be standing in a barren field with no visible trace of a tree, stone, or hut for miles around, about to photograph a picturesque, ochre-smeared patriarch when suddenly a dozen other voluntary subjects have materialized out of nowhere in your viewfinder. Although this may play a little havoc



The author with African pygmy friends. A Polaroid camera he carried proved to be a real ice-breaker.

with your composition, the additional human interest more than compensates for the change. So you include the unsolicited volunteers and then settle your contractual obligation to the original subject. Uh! Uh! The volunteers want in too, and at the same rate. Arguments about your not having invited them are to no avail. You pay. And when you go into a marketplace where 500 people are milling about, you learn to conceal yourself in a doorway before you shoot.

These group shots provide other ramifications. I was intrigued by a group of children in a Rhodesia schoolyard undergoing calisthenics. As I photographed them, the teacher urged them on to more strenuous efforts. I was purring happily at this unexpected bit of cooperation but, no sooner did my finger release the exposure button when the teacher was at my side engaged in his own favorite exercise—hand extended, palm out. This posture has come to have a peculiar physiological effect on me. It produces a profound

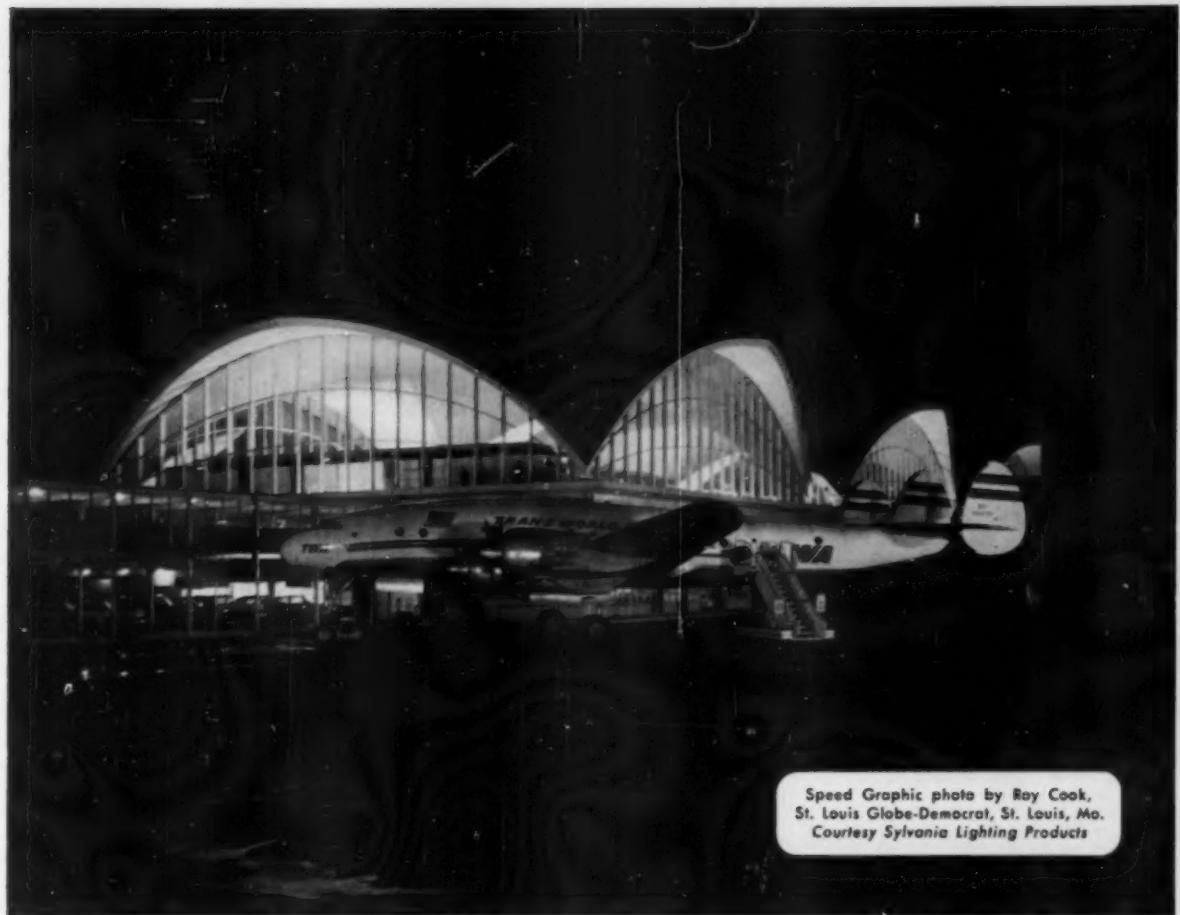
Continued on page 10

About the Author

Louis H. Markle's hobby is visiting distant places, where he enjoys making 16mm travel films. He now has 17 of them, which

he presents from time to time for the benefit of charitable, service and research organizations. He is a member of Chicago Cinema Club, Metro Movie Club and the London Club. His most recent trip took him to the

Union of South Africa, the Rhodesias, Kenya, Zanzibar, Uganda, the Congo, the French Cameroons, the Ivory Coast, Ghana and Senegal. This is his first JOURNAL article; we hope to hear more from him.—Ed.



"When it's ONE TIME—ONE SHOT, I can always depend on my Graphic"

says Roy Cook, Asst. Chief Photographer, St. Louis Globe-Democrat



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The picture above, by Roy Cook, is an example. Because 100 flash bulbs were used for lighting, there was only one chance . . . so he used his Speed Graphic "to be sure of my shot." It was taken at Lambert Field, St. Louis, at 10:30 P.M. on Saturday, March 19. Diaphragm was set at f/32. The shot was set up and staged by Sylvania Lighting Products to herald the opening of the MPDFA Convention.

Says Mr. Cook: "I used the Speed Graphic because it gave me the wide coverage I needed for this unusual shot. When it's *one time-one shot*, I can always depend on my Graphic."

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The Story behind Autumn Color

Believe it or not, the leaves have had those hues since Spring

By L. B. DUNNIGAN, APSA

Membership Vice-president

THESE are times that try color photographers' souls! There's one week when nature's colors are at the height of their once-a-year appearance in many parts of the country.

If the guy or gal with the camera can't get away to shoot pictures, or the rains come, or the season just ahead was too dry and the leaves are browning off instead of taking on the colors usually credited to Jack Frost's brush, life is dreary indeed.

But if all the conditions are right, who could ask for anything more? We can shoot blanks the rest of the year and still have unlimited pleasure in looking at what that wonderful week in October wrought.

Did you ever consider what it is that sets the stage for those breath-taking shots in New England, or New York, or Pennsylvania, or Michigan or any of the other states where autumn color runs riot (to coin a phrase)?

Well, it goes something like this:

That guy Jack Frost who gets all the credit is really a chemist instead of a painter. He does his best work in those relatively small areas of the earth's surface where certain deciduous plants and trees get together with warm-days-cold-nights weather.

The reds and yellows that give north-eastern United States its special autumn character do not just come into being. They have been in the leaves since spring! They were covered up, smothered, by the green, and couldn't be seen. But they were there all the while, just waiting for the right weather cue to send them on stage. The crimson, purples and blues simply show the trees are converting starches into sugars for winter storage in their roots.

The green, of course, is chlorophyll. Plant leaves use it to convert sunshine into energy for food-making. It floats in millions of tiny capsules in the leaf sap. Inside these capsules are even smaller capsules of carotenoids—yellowish to reddish pigments that provide the yellow of egg yolks and lemons and the red of tomatoes and roses.

Chlorophyll is chemically unstable and has to be renewed continually by

the leaves. In late summer and autumn when the nights get cold, this renewing process slows down and finally stops.

Result: the green chlorophyll decomposes and departs from the leaves. Then you can see the remaining carotenoids, which are chemically stable, sticking around until the leaf browns and withers from too much cold. These carotenoids account for the reds and yellows, sometimes in combination and mixtures as in the maples, sometimes alone as in the aspens and soursums.

Another group of pigments, the anthocyanins, account for the other bright colors from scarlet through crimson, from lavenders and purples to deep blues. These pigments make violets blue, grapes purple, beets red. In tree leaves they're the by-products of the conversion of starches into sugars.

The disappearance of chlorophyll and the taking-over by the carotenoids is practically automatic when the tree gets the tip-off it's time to close up shop for the winter. But the anthocyanins are tricky critters and changeable. The acidity of the leaf, temperature of the soil, intensity of the daylight, and many other conditions will affect the varieties of color they produce as well as the intensity of these colors.

Some trees are constitutionally incapable of producing anthocyanins, as they haven't the proper genes. The poplars and aspens, for instance, merely turn yellow or yellowish-brown. The maples and oaks are great producers of anthocyanins, so they come up with the most startling color combinations.

So this is what goes on inside the trees for outside dressing. And what do we do about it? Well, we load up Old Brownie with color film and go snapping up and down the countryside like a pair of suspenders.

What can we do better? For one thing, we can make more effective use of backlighting in autumn than during any other season. The leaves at this time, minus their nearly opaque chlorophyll, become translucent and some wonderous effects can be achieved by

Continued on page 50

We Asked Ourselves:

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MAYBE THEY USE DRUMS

Continued from page 6

language amnesia so that no word of English (French, Swahili, Spanish—depends on the country) that is spoken to me do I understand. So when his appeal was rewarded with only a shrug and a blank stare he finally departed in a state of frustration and perplexity.

Everybody plays this game. I was photographing a troop of scouts trudging down a hill in Goma (Congo), when the scoutmaster broke ranks and demanded hundreds of francs. The vagueness of the request is a considered one. He couldn't quite evaluate my potentiality so rather than risk too low a ceiling where negotiations might commence, he made the demand indefinite enough to cover the best possible outcome. Again, however, the language amnesia (French this time) seized me and I gained a financial victory with an impasse. It wasn't an easy victory and each morning when I comb the remnants of my graying locks, I still find a little of that scoutmaster in the teeth of the comb.

Sometimes the mere presence of the camera in action is deemed sufficient cause for compensation. In Accra, I had a Ghana flag in focus when I felt a tap

on my shoulder. Turning around, I found myself facing the local street cleaner in the familiar horizontal hand posture. I indignantly inquired what he did to deserve payment and he answered that since I took a picture of his country's flag he was entitled to a "tip." Imagine the possible implications of that, carried to their logical conclusion!

I mention the few occasions when I failed to cooperate in this fiduciary pastime because at times a native's reaction can be quite censuring, if not downright sanguinary. In some market-places I was denounced, glowered at, and even threatened, but in Abidjan in the Ivory Coast I hit the jackpot. I shot a picture of a little boy with painted face shaking hands with my wife when a burly man, whose association with the boy subsequent events provided no opportunity for determining, accosted me for payment. When I proffered him Ghana shillings, the only currency I possessed, he rejected the offer and demanded Ivory Coast francs. (Note: *Ghana people have even more contempt for Ivory Coast money.*) I could not oblige him less if he was the King of Monrovia, so I consigned him to a region even hotter than the Ivory Coast and walked away. I read in a book if you show contempt for your enemy he

respects you but, unfortunately, this chap hadn't read the same book. He followed me and lunged for my camera. This was obviously the act of an uncivilized man, for a saner member of any society would sooner try to divest a tigress of her cub than a camera man of his equipment. A wrestling match ensued, the outcome of which appeared to be less than cheerful. I succeeded, nevertheless, in extricating myself with all faculties only slightly impaired, resumed the security of the car and escaped with camera intact.

Next to money, the most common obstacle to serene movie making is an inherent superstition. In many undeveloped countries, the inhabitants believe they lose something of their spirit each time a picture is taken of them, and I have more footage of hands in front of faces and of the backs of heads than anybody in the U. S. A. To obviate this hazard a friendly approach, a guide and interpreter, and much more time than a tourist on the go usually has, are prerequisites.

The religious objection can't be overcome, for both moral and practical considerations. In this category fall the Moslem natives in the countries adjacent to the Arab states. So, unless you wish to be both amoral and have the

KODAK ZOOM 8 REFLEX CAMERA

Automatic f/1.9

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disposition of a bull to be callous to the consequences, a long-range telephoto is a necessity for close-ups of Moslem natives.

The animals don't ask anything of the tourist and his camera except to be left alone, but they are otherwise unreasonable. They are most active generally just after dawn and shortly before nightfall—both of which times any red faced film will tell you are not most propitious for the best photography. So, by the time you maneuver your vehicle over to the more photogenic side of the animal, the beastly beast is in the next county. The vehicle itself is a necessary evil.

In game reserves and parks where strict rules confine you to the road, there is no flexibility of movement except in the case of a bus. Here all the flexible movement is on the inside of the bus. The motor is idling and passengers are dashing wildly from one side to another rocking the vehicle like a jello pudding in an earthquake. If you've ever tried to take a telephoto shot from the back of a running camel you'll understand the futility of it all. Disembarking from the car is forbidden—not to mention hazardous and not particularly helpful. As long as you are inside your vehicle the human scent is

offset by the gas and oil fumes so the animal is unaware of your presence. But no sooner do you descend than his sensitive nostrils detect you and he departs hastily. If you want to specialize in pictures of animal posteriors this is a good way to get them.

On a photo safari in Kenya, picture taking conditions are more favorable. In such a safari we had our own Land Rover—a sort of jeep-truck with a removable tripod clamped to a porthole in the roof. This tripod boasted not only the usual vertical, horizontal and diagonal movement but a levelling device. The latter is essential to offset the holes, ditches, ravines, rocks, and stumps, on and into which the Land Rover invariably seems to come to rest. All this makes photographing a ball. All you have to do is drive into position, locate the subject, set the focus, find the exposure, and level the tripod. By the time this is completed the kudu you started to photograph has disappeared and long since been replaced by a grinning baboon.

In Amboseli I watched with frustration baby Grant's gazelles, legs frozen stiff with fear, hop as on coiled springs in a symphony of motion as they followed their parents disappearing into the woods, as I labored frantically to

assemble all factors for a picture. Warthogs, and most of the antelope species are too camera shy and telephotos are a "must."

Giraffes are timid but one walked around our Land Rover for half an hour making passes at me as I poked the camera out through the hatch—to kiss me, my white hunter said. Nothing living has wanted to do this to me for 30 years.

Photographers themselves are also an interesting part of the African scene. In Zanzibar I was sitting on a curb resting after a strenuous walking tour in front of a huge cathedral built on the site of a former slave-auctioning center. A sight-seeing taxi drove up and an American with two cameras slung over his shoulders dashed out and proceeded to shoot the cathedral. Since the field of view from his position provided him with no more coverage than one window, he began to "paint" the structure. Starting with the top left hand corner he panned to the right hand side, dropped six feet, panned back to the left hand side, dropped another six feet, and continued till he covered the entire building. I noticed conversion filters on his lenses so I inquired if he was shooting indoor color but he answered no. When I explained, therefore,

Now—all three in one movie camera: **push-button zooming, reflex viewing, automatic exposure**

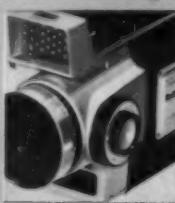
- Push the button and zoom! Smooth-flowing power zooms the lens in and out. Gives you jar-free, beautifully paced zoom sequences.
- You see your zooms in the new "through-the-lens" reflex viewfinder exactly as you film them.
- At the turn of a dial, you can zoom manually or set the lens in advance to any point from broad view to telephoto close-up.
- A precision electric eye controls exposure automatically. A meter lock enables you to switch from automatic exposure control to take care of special lighting effects.

This is the versatile, finger-tip control over image and exposure that you enjoy in the new Kodak Zoom 8 Reflex Camera.

Think zoom—get zoom. The same button that operates the camera also zooms the lens. Push down for a

screen-filling close-up shot. Push up and you zoom back to a wide-angle, over-all view.

The fast f/1.9 lens can be set for fixed-focus shooting; also has settings for scenes, close-ups. Makes telephoto zooms as close as six feet.



Preview your scenes. No wondering how your zoom will look on the screen. Your eye to the reflex finder sees exactly what the lens sees. No more parallax problems on close-ups or titling.

With the reflex finder, you can fine-tune composition before you start shooting. Turn the manual dial back and forth and you *preview* a quick succession of scenes. When you see the framing you like, press the

shutter release—and you've got it.

Two-way exposure control. For most scenes, you'll let the electric eye handle your exposure automatically. For special effects, you can lock the meter at any indicated exposure.

You meter your subject selectively, lock the setting, and film the scene your way. Release the lock, and the electric eye takes over again.

Finishing touches. One winding of the motor gives a steady 15-foot film run. Film-index dial sets electric eye for film speeds 10 to 40. Viewfinder adjusts to your eye. Footage meter resets automatically.

Handle the Kodak Zoom 8 Reflex Camera at your dealer's soon. List price under \$190. (Chances are, you can own one for less than \$20 down.)

Price is subject to change without notice.

★ **PICTURE IT NOW—**
See it again and again

The more you know about photography . . . the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

the use of his filters, his face lighted up and he exclaimed, "No wonder my films haven't been coming out so good."

So, he removed the filters and "painted" the cathedral again. Then he replaced the camera over his shoulder, removed the second one and proceeded to do a third coat. Mystified, I asked him why he was taking the same shot with the second camera and he replied, "This second camera isn't mine; it belongs to the lady in the taxi. She doesn't know how to take pictures so I'm taking them for her."

Photographing in Africa is not entirely fraught with difficulty. Many tribes are heartwarmingly friendly and some even clamor to have you take their pictures. Sometimes even the animals are cooperative and assume postures that make your photographic alter ego reverberate with joy. Birds and flowers abound in the wildest splashes of color. Insects by the billions afford ample opportunity for photographic study and the breathtaking mountain scenery, the placid lakes, the roaring falls, the verdant forests and the quaint villages all provide landscape vistas that will make your camera purr with glee as it merrily transfers them to celluloid to create another everlasting memento of a memorable journey. •

THE PRESIDENT REPORTS

Continued from page 4

effort to increasing membership.

The year 1960 marked PSA's first participation in the Photography in the Fine Arts project. It was just one year ago that I announced at the Louisville Convention that PSA had been invited to represent amateur photographers throughout the world by submitting their work as Fine Art for consideration for hanging in the Metropolitan Museum of Art in New York. Plans are under way for a third PFA show and the project is being extended to include museums in other cities.

The past year has not been without its problems. Any Society as complex as PSA and with as many component activities is bound to have them. All of these problems were promptly and efficiently met and successfully handled.

In conclusion, after one year's service as President of PSA, I am convinced more than ever that the Society does and can have an ever increasing and dynamic influence in Photography. There are many excellent photographers, both amateur and professional, who are not members of PSA. It is up to us to convince those people of what PSA can mean to them. But even more im-

portant, if we adopt the approach of asking those who are not members to join our Society so that we may benefit from them, is it not possible that we might be even more successful?

Let us not be complacent—let us do all in our power to enroll those in our Society from whom we can benefit too. We offer a great deal, but they too have much to offer.

—Robert J. Goldman

EASTERN ZONE

Editor, O. S. Larsen
70 Strawberry Hill Ave., Stamford, Conn.

Club Changes Name

The Bethel (Conn.) CC, a young but active PSA club, has changed its name to Candlewood Camera Club because its membership comes from many towns in the Lake Candlewood Area.—Ralph Carpenter reporting.

Have Fun—Drive a Judge Crazy

Every club at one time or another has a couple of members who enter known "favorite subject matter" pictures in club competition. This really puts the judge on a spot. Solution?

Pictorial Photographers of America is starting its season with an assigned sub-

Now-add

New Kodak Sound 8 Projector records voices, music, sound effects—plays back with amazing fidelity

Words to tell a story . . . music to create a mood . . . sound effects to bring a scene to life. You record them all—right on your new or old 8mm films—with the new Kodak Sound 8 Projector.

A stripe of magnetic oxide, added to the edge of your film, serves as your sound track.

As the Kodak Sound 8 projects this striped film—at 16 or 24 frames per second—you have virtually unlimited freedom to record voices, music, special effects on the track.

To record voices, you use the microphone that comes with the projector. To add background music and sound effects, just connect your record player or tape recorder to the projector, using the phono attachment included with the projector.

The Kodak Sound 8 Projector gives you the flexibility of a tape recorder. You can record and play



ject competition in both b&w and color. The theme is Cats and the judge is none other than the admittedly biased Mabel Scacheri (alias Henrietta Hitchcock), camera and cat journalist for the New York *World Telegram and Sun*.

While examining pictures of large, small, pedigreed, alley, live or table-top variety cats, or entries having another theme but containing cats, the question is: "Who will have more fun, competitor or judge?"—Beatrice M. Egan reporting.

NECCC Elects Officers

William J. Barrett, APSA, Adams, Mass., and John Collis, Belchertown, Mass., were re-elected president and sec'y-treasurer respectively of the New England CC Council. During the past two years the NECCC has grown from 73 to 97 clubs, making it by far the largest council in the country.

Final registration figures for the Council's Annual Outing put the total over 1900, a real record. Co-chairmen of the outing committee were Leslie A. Campbell, APSA, and Newell Green, FPSA, assisted by Helen Marcy, Louise Tucker, Janice and John Collis, Lorraine Campbell, Bill Kimber and Margie and Bill Barrett. Plans are already far advanced for next year's outing.—William J. Barrett, APSA, reporting.

Interesting Boston Program

The October 18 program at the Boston YMCA CC will be presented by the South Shore CC of Quincy, Mass., whose active

president, Jerry Sanborn will be assisted by Mrs. Ralph D'Entremont and Mrs. Rudolph Berg in putting on "Film-O-Rama" which analyzes the various qualities of Kodachrome, Anscochrome and Ektachrome, using three projectors and three screens. Jerry Sanborn has recently helped launch the *New England Photographer* magazine.—William F. Potter reporting.

A Thank You Note

Mrs. Min Sapir, APSA, of Brooklyn, N. Y., who was hospitalized in Northampton, Mass. in July after attending the NECCC Outing, wishes through this column to express a tremendous thank you to the hundreds of well-wishers who sent get-well cards and flowers. She writes: "Though the hospital was far from home it was very near to many, many good friends. Members of the NECCC came up each evening to cheer me with their warmth and kindness. I'm sure their visits helped me in the fine recuperation I've been having."

Hartford PSA Town Meeting

A PSA Town Meeting sponsored by Connecticut Chapter of PSA will be held at the Hotel Bond, Hartford, Conn., November 5. The morning will be devoted to demonstrations on stereo, movies, close-ups, color printing and a print clinic and print making and portrait lectures. In the afternoon there will be modeling sessions

with instruction, slide and print contests plus the first showing of *Tops in Connecticut*, a new collection of prints and slides by Connecticut photographers.

A banquet at 6:30 p.m. gives you a choice of Yankee pot-roast at \$4.15 or baked Virginia ham at \$3.85. The guest speaker will be Earle W. Brown, FPSA, of Detroit, Mich. *Spice Your Color With Variety* is his theme. Registration is \$1.00 for all except the banquet. Advance banquet reservations may be obtained from Miss Katherine Lucchini, 280 Brownstone Ridge, Meriden, Conn. Allan Conklin is chairman of the Town Meeting.—Ruth M. Rowe reporting.

Ad Features PSA Member

An ad on page 127 of Business Week for August 6, 1960, shows a picture of George D. Huff of Wilton, Conn. against the background of the air-conditioned engineering and drafting area of Perkin-Elmer Corp. George is Director of Plant Engineering for Perkin-Elmer. He is also a director of Connecticut Chapter PSA and a past president of the Stamford CC.—Amy Cooper reporting.

Shut-In Shutterbugs Shoot The Fire Works

At the invitation of New York City Fire Commissioner Edward F. Cavanagh, Jr., some twenty wheelchair and stretcher-bound photographers from Bird S. Coler and Goldwater Memorial Hospitals were guests of the Fire Department's Welfare

sound to your 8mm movies

back your sound instantly . . . erase and re-record until you are satisfied. Reverse action makes it easy to record any part of the sound track.

Then listen critically to your final playback. You hear sound that's bell-clear, rich, and undistorted. Three exclusive Kodak Sound 8 Projector features team up to produce this sound quality.

1. An entirely new kind of recording head. It's made of Alfenol, a major breakthrough in magnetic-metals research. Where previous types of magnetic material wear down in a handful of hours, this new Alfenol head records for thousands of hours without loss in sound quality.

2. A unique new sound drive. It stabilizes sound a split second after you snap on the projector. This unmatched acceleration makes it easy to coordinate sound track and picture for better recordings.

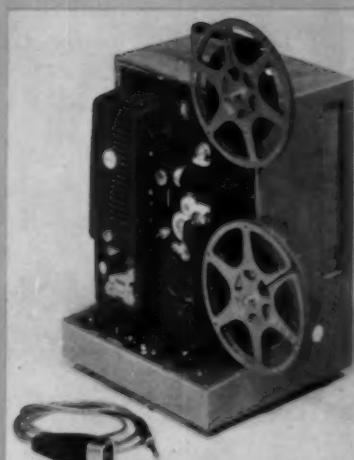
The more you know about photography . . . the more you will count on Kodak

3. A balanced sound system. No distorted high or low frequencies. The amplifier produces peak performance from the 10" x 2" oval speaker built into the projector. (You can also attach an external speaker or play through your hi-fi system.)

A high-low switch lets you project at normal brilliance while you are recording. Lets you switch to full brilliance for performances. Result: much longer lamp life.

With the Kodak Sound 8 you can project at silent or sound speeds, switch instantly to reverse projection, hold "stills" on the screen. Power rewind of a full 400-foot reel takes less than fifty seconds.

Your Kodak dealer has a demonstration sound movie that will let you judge the sound and picture quality of the Kodak Sound 8 Projector for yourself. See him soon to experience this thrilling new accomplishment in 8mm movies.



Kodak Sound 8 Projector with microphone and phone connector cord, 3/4-inch f/1.6 Ektanar Projection Lens. Complete in a single case, \$345.

Price is list and subject to change without notice.

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see it again and again

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

Island Training Station on a photographic field trip July 27. These long-term patients are active in Volunteer Service Photographer's programs at Coler and Goldwater.

Accompanied by VSP volunteers, teenage members of the Junior Red Cross and probationary firemen, who helped wheel the patients down to "firing line" positions, they were able to shoot the entire drill, performed by 52 probationary firemen under realistic conditions.

Monadnock Region (N. H.) Contest

To stimulate photographic interest in this colorful Southwestern region of New Hampshire, a special contest (b&w and color) will be held November 12 at The Inn at East Hill, Troy, N. H. Pictures taken at any time of year in the region are eligible. Write Marie A. Radcliffe, 5 Summer St., Alstead, N. H. for information.

CENTRAL ZONE

Editor: Margaret Conneely, APSA
5750 North Meade Ave., Chicago, Ill.

Gulf States CCC Extends Welcome

PSA members are cordially invited to visit the Gulf States Camera Club Council Annual Salon to be held in conjunction with the national convention in Houston. The GSCCC exhibition will be on display

in the Green Room on the third floor of the Rice Hotel during the convention.

President William Bacon, APSA, and all other council officers and member clubs are honored to have a PSA national convention in their area. At present, the Council has 40 member clubs in ten states. Extending from Florida to Arizona makes it the largest council, area-wise, in the U. S. A. The annual CSCC business meeting will be held October 16 in the Rice Hotel's Colorado Room. Also coming up October 21-30 in the CSCC area is the 2nd Annual Louisiana State Fair Salon to be exhibited in Shreveport.—Lee Estes, GSCCC Publicity Chairman, reporting.

N4C 5th Annual Convention

Why not plan to "take in" the N4C Convention at Omaha on your way back from Houston? Registration will begin at Town House, 72nd and Dodge Streets, Omaha, at 6 p.m. Friday, October 21. At 7:30 p.m., Dr. Robert Cochran, APSA, of Omaha will present *Gadgets I Have Known*; and at 9 p.m. the Omaha Portfolian C, Omaha CC, and Lens and Shutter C will host a "Fellowship Gathering" with refreshments.

Saturday programs will include *Color Slides, Processor to Exhibition* by Frank Skinner of Chicago; *From Negative to Exhibition* by Dr. C. F. Cochran, APSA, of Chicago. Workshops will include *Deviation Workshop, Slides* by Frank Skinner; *A Professional Lights Small Objects* by Harold Olson of Omaha, and *Tops in N4C*

Stereo by Glen Johnson. A banquet at 7 p.m. will feature *Black Majesty* by Harold Ramsey of Omaha.

Sunday starts off with President's Breakfast at 7 a.m. and the annual business meeting at 7:45. Programs begin at 9 a.m. with *A Midlander Makes a Kodacolor Picture* by Wilson Shorey, APSA, of Davenport, Ia., *An Artist Takes A Picture* by Richmond Galley of Omaha, and *Photo Murals Made Easy* by Stanley Sohl, APSA of Topeka, Kans. More workshops at noon: *Ask the Eastman Man; Oil Coloring Photographs* by Ervin Kirchner of Omaha; and *Tops in N4C Slides, Nature and Pictorial*. At 1 p.m. is the Friendship Luncheon, to be followed by *Colorado River Travelog* by J. W. Van der Water of Omaha.

Beatnik Party at Tulsa CC

Tulsa CC members are still recuperating (and benefitting) from a Beatnik Party and Shooting Session held at the Club in late August. There were models and members dressed in costumes colorful enough to place them in demand as models, too.—Ruth Canaday, APSA, Tulsa CC Ground Glass Editor, reporting.

Betty Hulett Wins Fred Fix Award

Chicago Area Camera Clubs Association's highest honor of the year, the Fred Fix Award in recognition of outstanding service and advancement of photography by an individual, was presented to Betty Henderson Hulett, APSA, for her outstanding contributions as director of CACCA's

Darkroom decision:

Kodak
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Kodak SINGLE WEIGHT
POLYCONTRAST
500 SHEETS
8 x 10 in.
(20.3 x 25.4 cm)
F

Chicagoland-in-Pictures project for 1960. A record number of 1,432 photos were accepted this season to build a permanent reference file at the Chicago Historical Society.

Want "Know-How" for CZ News

Any PSAer having any interest or questions related to Central Zone News handling can discuss them with the CZ News Editor by contacting her in the MPD Den at the Convention in Houston.

WESTERN ZONE

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

Is 13 Years Enough?

It had to happen sooner or later, and for the Southern California Camera Club Council it was fortunate that it happened later—after 13 years of loyal service, Clem Inskeep has retired as secretary.

Clem served under an even dozen presidents. His official records of S4C now make a stack four feet high. A leather attache case was presented to Clem at the banquet as a sincere token of thanks from all S4Cers for a job well done.

Best of the West

The Southern California Association of Amateur Movie Clubs will play host to the

Best of the West Amateur Film Fiesta on November 12-13 at the Statler Hotel, Los Angeles. The Northern California Council of Amateur Movie Clubs is expected to give the Fiesta strong support. Golden Gate Cinematographers had two of their members win top honors in the recent Stern Grove Photo Day. Don Mills took first place and Ted Roth captured second.

Paul A. Brundage, president of the Sacramento Movie Forum, recently invited Tullio Pellegrini, Bob Leach and Mario Petrocchi to present their popular wide-screen show in Sacramento. The San Jose Movie Club is now in its 22nd year. Al Hansen is serving his second year as president.

Touring the West

Dr. B. J. and Elizabeth Kaston had a grand time touring the West this summer and visiting many nature shooters. In Arizona it was the five-star nature exhibitor, Le Roi Russell, then Don Williams of Porterville, California, who took them on a successful trap-door spider hunt in the hills, then on to Merced where they stayed overnight with Charles B. and Velma Harris and met top nature shooters of the West, who gave them a private showing of the Merced International Exhibition. The Kastons were to visit many more top PSAers before leaving for home, including Charles and Peggy Green of Los Gatos, California. Charles tells us that he is in need of many more slides for the hospitals, and they need not all be nature.

From the Wind and Sun

The Wind and Sun Council staged another very successful "Photo Fiesta" at Redlands, California, in August. Among the features were the "Miss Photo Fiesta" contest, model shooting, and a one-day salon print exhibition with a \$40 purchase order as first prize and a \$20 order for second place.

The feature story of the Wind and Sun Council is that Art Miller, the editor of "Photo Trends," their splendid publication, and Elizabeth Zartman were married in Redlands in July. May the entire West congratulate them.

Boise Club on Long Trip

One of the most ambitious projects we have heard of this season was a trip by the Boise, Idaho, CC to Banff and Lake Louise in Alberta, Canada. On their way north the 41 members stopped at Coeur d'Alene, Idaho, where members of that camera club took them on a grand tour of the picturesque Lake Coeur d'Alene and many homes and treated the Boise Club to a specially prepared picnic supper. This they declared the highlight of the journey.

On the trip to Canada they encountered many wild animals and photographed dozens of wild flowers, and at Banff and Lake Louise the mountains, glaciers, lakes and streams were exceptionally photogenic.

At Calgary a handsome redcoat met

Continued on page 52

Hard, soft, or right on the nose?

Any negative is OK—as long as you have one sheet, any sheet, of a Kodak Polycontrast paper.

If the negative is soft, you can print it normal, soft, or contrasty—free choice! If normal, same choice. If contrasty, same choice. Every sheet of Kodak Polycontrast, Polycontrast Rapid, or Kodak PolyLure Paper is all-grades-in-one. You need only one sheet to make a beautiful print from any negative.

One box does the work of four. A normal negative, printed without a filter, will give you beautiful normal contrast on Kodak "Poly" papers.

If your negative varies anywhere from the very hard to the ultra-soft, you get your choice of contrast grades 1, 2, 3, 4, by simply placing Kodak Polycontrast Filter 1, 2, 3, or 4 in your enlarger.

You save all the trouble of fumbling from one box of paper to another for the right contrast grade.

And with these Polycontrast Filters you can even take half steps (1½, 2½, 3½) up the contrast scale. Grades you can't even match in ordinary papers.

Print contrasts selectively. With deft dodging, you can use Kodak Polycontrast Filters to make enlargements on "Poly" papers with No. 1 contrast in the foreground, No. 4 contrast in the background. This lets you make beautiful enlargements from negatives that baffle ordinary papers.

Prints look better. Kodak Polycontrast papers have what our emulsion people call a "high d-max." A built-in ability to print richer, deeper blacks.



You see the shadow detail you're looking for. Plus tone after tone up the gray scale to brilliant white.

All this—and savings, too. Because you need only one kind, you can buy Kodak "Poly" papers in money-saving larger packages. No worries about odd paper grades going stale on the shelf.

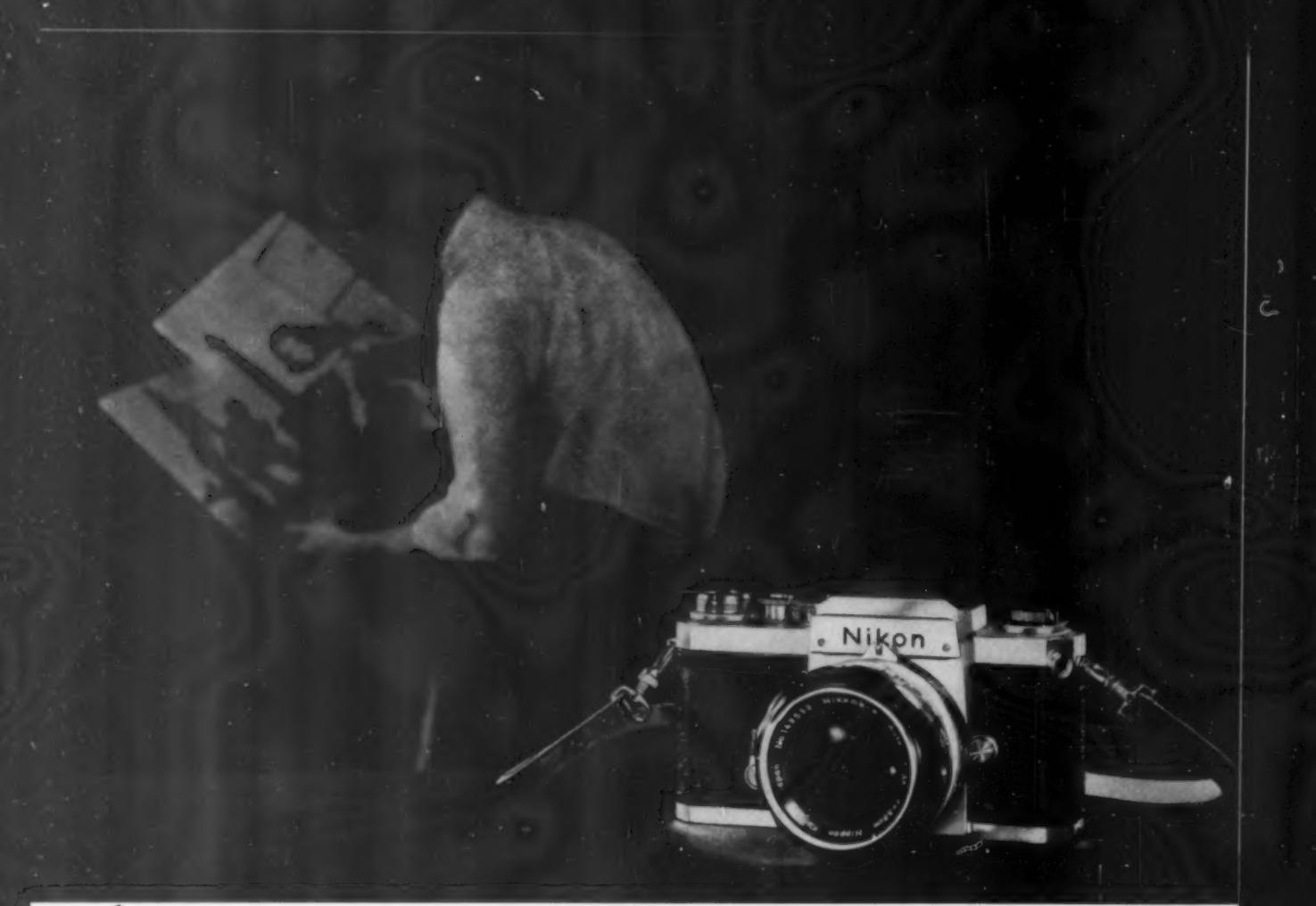
Buying guide. Kodak Polycontrast Paper has speed and warm-black tone akin to Kodak Medalist Paper. Kodak Polycontrast Rapid is twice as fast, a bit cooler in tone. Helps you turn out enlargements in volume. Kodak PolyLure Paper resembles Kodak Ektalure Paper in speed and rich warm-brown tone. Perfect for portraits.

Take your choice and switch to Kodak "Poly" papers in time for your next printing session.

The more you know about photography... the more you will count on Kodak

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See it again and again



NIKON F for the man to whom photography is a form of creative self-expression

The man or the camera—which is responsible for the great picture?

The truth is that it is neither of these alone, but rather the marriage of the two—the creative skill of the one and the responsive quality of the other. The man is essentially the master; his camera, the tool, working with him, implementing his skill, never diverting him from the picture purpose at hand.

What then of lens quality, mechanical precision, durability—are not these essential?

Yes—and more—they are indispensable. But, to speak of fine optics and precision and ruggedness without considering the ease and speed with which these qualities can be brought into play, is to neglect the most essential quality of them all.

Consider the Nikon F, and consider the confidence which even its appearance inspires. Trim, clean, uncluttered—there is the unmistakable feeling that this camera was born to respond and obey—that it was not expected for you to conform to its devices, nor for you to adapt yourself to its operational demands.

And this feeling grows on you even as you sight through the finder and observe the brightness and clarity of the screen, the accuracy in framing. You know that the picture you see is the picture you'll get—neither more nor less. You're not preoccupied having to remember to compensate for some error in the finder. And as you rotate the lens, the image seems

to 'snap' in-and-out of focus. There's no mistaking when you're 'in'. And you release the shutter.

It is at this moment that the Nikon F comes to life. There's an almost imperceptible flutter in the finder—a hushed 'click' of the shutter—and the picture is yours—as you planned it—as you conceived it.

When you squeezed that button at the top of the camera, you set a chain of automatic operations into motion. The diaphragm automatically closed down to 'taking' aperture; the mirror flipped up; and the shutter flashed across the film plane at the precise speed you had selected for the exposure. Then, instantly, the diaphragm reopened, the mirror returned to viewing position, and there, in the finder, was the image—bright, clear—as if it had never gone. For, it all had taken place in less than the flicker of an eyelash.

There is every reason to marvel at the brilliant engineering which makes such split-second accuracy possible. And especially assuring is the knowledge that long before you squeezed that button, a camera out of the same production run was put through this action cycle more than 100,000 times in less than eight hours, to make absolutely certain that the camera in your hands could be depended upon for a lifetime of pictures as for the one picture of a lifetime.

See the Nikon F at any Franchised Nikon Dealer—\$375 with Auto-Nikkor f1.4; with f2, \$329.50—or write to Dept. PS-10.



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Discovering America through PSA

Events conspired to whisk this Indian physician away from home, family and patients in Palanpur on a PSA-sponsored national lecture tour. Here is his own story, in words and pictures, of his travels and impressions of the United States

By Dr. K. L. KOTHARY, FPSA

FRPS, FRSA, Hon. EFIAZ, President of the Federation of Indian Photography

IT ALL BEGAN when Dr. Nicholas Gorog and his charming wife Hedda came to my home town to meet me, my family, and my countrymen in 1958. I had the opportunity of showing them my pictorial and color work depicting the culture and life of India. Dr. Gorog thought that the Americans would be greatly interested in my work and views. After returning home, being a PSAer, he wrote to George Munz suggesting to him a possible lecture tour for me under the auspices of PSA. George immediately wrote to me, demanding my "credentials" and other details, and after getting these, prepared my case and handed it over to Drake DeLanoy, the National Lecture Program Chairman. After correspondence with Dr. G. Thomas, Secretary of the FIP (Federation of Indian Photography), who wanted to send me to the U.S.A. with a special mission from FIP, Drake finalized my plan for an NLP tour. Ray Miess, Chairman of the PSA International Affairs Committee, was very helpful, too.

An absence of seven months from a busy medical practice in a poor country for a doctor, who sometimes examines hundreds of cases a day, is just a crime. A few hundred people gave me a send-off at Palanpur railroad station with heavy hearts, for many thought they were not safe without me—some thought they would lose their children, their dears and mears, and probably themselves, but I promised them that not a death would occur, and God the Almighty would take care of them. When I left Bombay by Air India International Super Constellation, it was my first long flight, and I had a deep scare in my mind. My friends at the airport wished me a successful mission for which I was going to the U.S. . . . my wife and children were very nervous—they

tried to show that they were cheerful . . . my eighty-five-year-old mother could not tell me anything, could not weep, could not cry, could not smile or laugh—her silent, expressionless face bade me a sort of permanent goodbye, as she sincerely believed her son would not return safe, and if at all he did, he would no more see his mother. And the plane took off with a terrific noise of cruel laughter over human emotions. Then came Cairo, Dusseldorf and London.

I like London—I like its gloomy climate, Hyde Park, St. Paul's, the Houses of Parliament, the wonderful Thames, and the glorious RPS. The city has its own individuality, atmosphere, and way of life—I always enjoy it. I met big RPS'ers at a tea party in my honor—my old friends Murch, Dr. Jouhar, and the dynamic secretary Hallett.

I was thrilled when I boarded the Queen Elizabeth for New York. On September 22, 1959, in the early hours of morning our ship docked at New York harbor, and our disembarkment began. Drake gave me a big surprise by maneuvering to come to greet me right on the ship, where Immigration affairs were going on. And Nick (Dr. Gorog) surprised me by maneuvering to take me out of the customs within a minute. I was introduced to Drake's lovely wife Kit who had also come to the pier.

After settling down in New York, the first task for the NLP chairman was to check my lecture, my material, my pronunciation, my mode of talking and my views about things. After my first lecture at the Metropolitan group of camera clubs in New York, Kit, Drake, and George Munz got together and finalized my lecture with some ruthless alterations. The result took me 'round the

U.S.A. and Canada for a successful lecture tour.

The most important task for Drake was to help solve the problem of how I was going to travel all over the country. Kit was very gracious and generous to loan me her beautiful Ford for use during my whole lecture tour. Both husband and wife started to coach me about the New Jersey Motor Vehicles Act. They gave me practice in right side driving, as I was used to left side driving in India, a British heritage. I had almost a head-on collision when Drake sitting by my side actually trembled in his shoes. And still they thought I was a good driver . . . but during these five days of practicing and coaching, I dreamt daily that either somebody killed me or I killed somebody or I was in police custody. Finally I opened my heart in front of Nick and Hedda that I was scared to death and that I did not want to drive in U.S.A. I explained my deep appreciation that for the love towards PSA Kit and Drake were very eager to see me comfortable, but side by side if I died, the PSA would pass a resolution authorizing Drake to put a camera over my grave.

Another problem for NLP—change all this Indian's travel plans—by air, by bus, by train, and if none available by foot, but no changes in the dates!

Kit immediately contacted all sorts of travel agents, consulted lots of schedules, and prepared the whole itinerary right up to Honolulu. It was done in a masterly fashion, and I believe this is the most difficult task of all PSA services.

The schedule was day to day, minute to minute. If I missed just one train or bus or plane—the whole program was null and void. Kit and Drake wondered if I would be able to make this lecture tour of more than sixty dates except by an automobile, but I thought just the opposite. The ball started rolling and it rolled and rolled in the great machine of PSA, gaining momentum as I went further and further.

After some lectures I reached Louisville to attend the PSA Convention. Four days there provided some of the happiest moments of my life. Everything on a grand scale. During these four days I could very well realize what PSA actually was. I was introduced to various people and groups. I met the wonderful Phegleys, Goldmans, Randy Wright, the late Don Bennett, Don McMaster, John Fish, Ray Miess and various other big guns. RPS president Miss Margaret Harker was in the limelight, and I had long talks with her on topics from photography to Krishnamurthy, the Indian Philosopher. I took down 288 addresses in the Convention only. Ray O'Day helped me to present my pictures, and it was quite a success. Over and above my lecture I spoke at the Pictorial Division Breakfast and also at the Banquet.

The honor and respect that I got at the Convention was due in part to the fact that I represented the Indian National Body, the FIP. That way the Americans have honored my country. A new era of friendship between America and India has started through the medi-

um of photography. I believe that the PSA and FIP should certainly come together to help the friendship between our two Democracies.

The enthusiasm, brotherhood, love towards photography, and PSA that I saw here was a dream to me. No photographic organization of the world could perhaps boast of such fine human relations and here is the success of our hobby for man-to-man understanding. After all why are we doing photography? We want to have lots of fun and that way we want others to take part in our fun and vice versa, and thus human relations develop for further progress and happiness. The PSA Convention shows that photography is a 20th century medium for Heart to Heart understanding of man, and may prove to be the weapon for world peace in the next century.

After bidding good-bye to lots of friends at Louisville, and expecting to meet some again during my lecture tour, I toured the U.S. from East to West, North to South, and criss-cross, covering the majority of States and Canada.

From September 22, 1959 to February 11, 1960, I made my tour as scheduled without a single alteration. During this time I gave 63 lectures (57 official plus 6 unofficial) in front of a total audience of more than 30,000 people. I gave a number of TV, radio and press interviews. Wherever I went, "everything was being taken care of," "everything was being fixed up," and "everything was Okay."

What did I lecture about? My idea was not just to show pictures taken in India to overbusy Americans, harping on the strings of oft-repeated rules of composition and color harmony—which everybody knows, or I should say "is supposed to know" in these days of rapid advances in technique and material. I wanted to show and tell about the people and culture of one great democracy to the people of another great democracy. Why? For better understanding and closer relations between the peoples of India and America—to break down barriers of misunderstanding between the two great peoples of the world. What is the need? To try to help world peace, perhaps in a small manner (maybe a drop in an ocean) through the medium of the art of photography, because it is high time all should realize the explosiveness of the latter half of the 20th century. Side by side I wanted to show how the medium of photography was used to produce works of art in the way of picture making.

Have I been successful? I think so. I do not judge this from a very large number of letters of appreciation that I received after my lectures, but I judge it from another angle. After every lecture the session of questions and answers was the meter of interest of the audiences in photography, in India and in world problems. Any question under the sun was to be asked to the "learned Doctor" (they called me learned though I am not) and I have noted down more than 200 original questions. The

questions ranged from what camera and film I use to Chinese border problems in India. This shows a tremendous interest in India. This was part of my mission, and it has been fulfilled.

In a letter to President Eisenhower, I told him about my PSA-NLP lecture tour, my mission, the interest of Americans in India, and the great possibilities of photography as a medium for closer relations between India and America on the lines of his famous People-to-People program. The State Department took note of this, and sent me a letter of appreciation for the work I was doing.

The PSA is made up of many devoted people with broad vision. Will they now look beyond the borders of America and exploit photography for some concrete purpose with a new approach and vision? This way new chapters of friendships between nations could be opened with "lots more fun" and a feeling of accomplishment.

Another part of my mission was to understand the culture and people of the United States, to enable me to tell my people what they were like. I visited 51 first class medical institutions among which I was intrigued to see the fabulous Mayo Clinic and the McGill University in Canada. I visited the natural beauties like Niagara falls, the Grand Canyon, the Rockies, Banff of Canada, the Brown country, the Appalachians, the farmlands of the Midwest, Longwood gardens, the Northern Lake area, the desert of Arizona, the coast of California, which I call the "land of a million pictures," and Hawaii.

I visited some of the man-made beauties like the great cities of New York, Chicago, Washington, and San Francisco (which to my mind is the most beautiful city of U.S.), big factories like those of Eastman Kodak, Ford, Boeing and many others including some very photogenic refineries, museums like the new Guggenheim which pleased me tremendously, and the wonderful Desert museum at Tucson, Arizona, only one of its kind in the world. I understood the "capitalism of people" in the Wall street of New York, and I was surprised and thrilled to visit Disneyland—the made-up Grand Canyon is something out of the world. I could ponder over the philosophy of life when I visited Arlington Cemetery in Washington, and Forest Lawn at Los Angeles—where the great painting of the crucifixion moved my heart beyond description. And after visiting the MGM studio of Hollywood, I wondered whether the life depicted in Hollywood films really represented American life.

I attended various festivals including the fabulous Pasadena Rose Bowl Parade, Christmas festivals at various places, marriage ceremonies and Thanksgiving.

I met eminent physicians, surgeons, research workers, amateur and professional photographers, and various other people from almost all walks of life. I felt that the U.S., like India, was a homogenized country of various races and national origins. I did not see any "colored people" problem as often published in world press. I could see that the colored people here were happier than many in their own original lands.

I found that American people are indeed very friendly, generous, and hard working. Lazy people have no place in American society. The power of America is not its politicians, but its hardworking people who have exploited the rich resources of nature for a century.

I visited schools, universities, and other educational institutions. I enjoyed watching youngsters playing football, basketball, and other games. I could see in them the seeds of national spirit and unity. If America is to maintain its leadership in another century, it will have to think of these things right now. Some Americans seem to be rather complacent—some seem to be scared of the latest Russian tricks. I did not wonder when I heard a scientist saying "We cannot go to the moon; we are going to pay for all our comforts," but it is certain that Russians have opened the eyes of Americans—in-deed a good omen for the free world.

Television is a great thing for education and entertainment. I saw some very fine programs—lessons from the Continental class room. Most people sit in front of the TV in their leisure time, and the creative work in arts, photography etc. seems to have suffered. Still TV has tremendous possibilities for the advancement of mankind.

The automobile has actually changed the pattern of American life. Life is very speedy—some call it crazy though I don't, and this has given rise to psychological problems like "depression" to a great many good Americans with the need for research for tranquilizers.

The prosperity of Americans, I felt, was partly due to their credit system. If one has an established job, he can have all comforts and facilities of life within his means, on credit, for progress and betterment.

When I saw advances in automation, and space travel, I felt that the Asian countries were in the stone age as far as science and technology were concerned. But man does not live on materials only for his happiness—he needs cultural and spiritual advancement also. Americans are developing a renewed consciousness of this.

Canada is interestingly different from the U.S. It is a big country, beautiful, with lots of resources, warm-hearted people with obvious British influence—but underpopulation is the main problem. Canadians are conscious of the fact that they are sandwiched between two great powers—U.S. and Russia—and many are scared of this situation. But still Canadians and Americans both enjoy the fruits of democratic systems—independence, equality and justice.

Photography in the United States is very much advanced in the sense that the best tools and materials are available, and this is the most popular hobby. Most of the people do photography just for fun—as a sort of escape from the fast life needed for existence. People are very gadget minded. They want new things even though they have had no time or opportunity to use the old ones properly. Most of the programs are for entertainment. Color slides with tape recorded commentary

of travalogues are quite in fashion, as with least possible trouble, it gives maximum fun and entertainment. Black-and white photography seems to be getting out of fashion, and nobody wants to be jailed in the darkroom for hours and produce a print that would not hang. But color printing is fast coming, and I saw some very good work. It is very popular in commercial photography and advertising, and as there is not as much competition as in black and white, a good worker does well. Everywhere people want quick, spectacular prints with lots of "pep." The worker has no time to do any creative work—if he does he is not paid. In amateur photography, some are doing creative work, but still it is in the experimental stage. The future seems to be color prints from color negatives. At present the process involves a lot of labor and skill, much more than black-and-white.

Camera clubs in the U.S. and Canada seem to me to be very organized and active, though it is said that TV has affected them to some extent. They have very good programs, and always look for new material. I was pleased to attend some of the "shooting sessions." I can never forget the hospitality extended to me in Canada by Walter Wood and Charles Everest and their pretty wives.

I visited some of the International Exhibitions, and found that most of the prints were from the American continent. To be truly international, I believe every country should be represented. Is it too much to suggest that the National Societies of all countries be invited to submit a certain number of prints of their own choice, depicting the life in their own countries, to the Annual PSA Salon?

I have suggested to many new friends that a world conference of photography be called, where the viewpoints of different countries could be made more understandable to all through the art of photography. To me it seems that an organization like FIAP, which has representatives of 47 countries as members, could develop into the U.N. of photography.

During my tour up to Hawaii, I exposed more than 7,000 color frames and 2,000 b&w negatives. The Eastman Kodak people were very helpful to me wherever I went, and I have no words to thank them. I used Kodachrome and High Speed Ektachrome for color, and Kodak Verichrome Pan for monochrome. From this lot I intend to make up shows and lectures about the U.S. for my countrymen. Incidentally, I can make an NLP tour again with the lecture "U.S. through an Indian's (not red) eyes."

I must mention here an occasion at Los Angeles—a tea party arranged in my honor by Floyd and Jenella Evans in conjunction with the Phegleys. Floyd and Jenella are very charming people. Their rock museum, a fabulous collection of rocks from all over the world, is a sight indeed. At the tea party I met some very fine people like Fred Archer and others. It was a wonderful

evening. The warmth of kindness that I experienced here from fellow PSAers was unique. The Phegleys were looking after me from the time I entered California until I left for Hawaii. They even arranged so many things in Japan and Hong Kong. When Margaret and Mel came to receive me at the Los Angeles airport at midnight (otherwise I would have been lost in this big, smoggy city), I was killed with obligation. Not only they are great PSAers, great Americans, but great human beings with qualities not found in many. And I can certainly put Margaret as the ideal of American womanhood.

I need not bore my readers with minor incidents where the Canadian Immigration laws would have put me in jail, and also where in the Mexican Nogales, the police were on the point of locking me in a van when they spotted me clicking my shutter at a scene where a drunkard was being actually lifted by five policemen and put in a van. I can never forget the concern of my hosts—the wonderful Bruce Cole and his charming wife Kitty of Tucson, Arizona. They almost fainted, and took some time to get over the incident. And still I shudder when I remember the possibility of an air crash in one of my flights when the wretched plane had lost its power to lift over the Rockies.

Days passed, weeks passed and months passed . . . like a dream. Life itself is a dream, and disappears like an air bubble. Feb. 6, 1960 was a day of sorrow for me, for I was scheduled to leave continental America for Hawaii by the Pan American 707 Boeing. Jim and his noble wife (Col. and Mrs. James Ross), friends of the Phegleys, had made a deep place in my heart in San Francisco. I did not want to leave the warmth of love that I experienced from Kit and Drake during my stay with them in their trailer for ten days in California. They had bade me good-bye at San Jose, but I did not want to go. Yet, I had to leave this great country of great people—for my mother, for my wife and children and for my suffering patients. I was never homesick in the States, but when I am writing this, I am certainly PSA-sick, and America-sick.

Wonderful Hawaii—the fusion of the cultures of East and West, and the wonderful gang of PSA . . . Urban Allen, the Davises, and Will Leslie of Pearl Harbour CC . . . Those Hula and Tahitian dancers with their oriental faces and gestures. A pleasure to meet Dr. C. E. K. Mees of Eastman, a genius indeed, and my friend John Fish from Eastman again, who did a lot for me during my whole travel.

With a heavy heart I left the skies of America, the 20th Century world power Number One, on February 11, 1960 for Japan, Hong Kong, Thailand and back home—a total of about 55,000 miles. The great treasure that I brought home was the good will of a great country for my country. It was a discovery of a great people living on this planet—the hope of today and tomorrow—the hope of the free world.



United Nations Building, New York

Discovering America

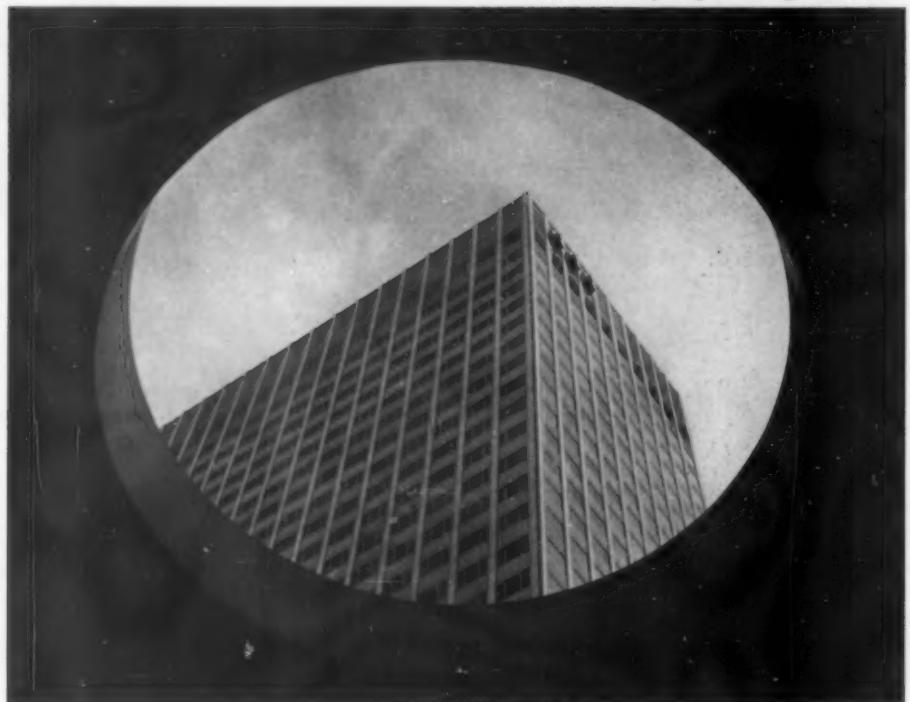
A portfolio of camera impressions of the

United States by Dr. K. F. Kothary, FPSA



Wall Street, New York

Skyscraper through a Hole



Discovering America—*continued*



Bridge, Pittsburgh

Niagara Falls from American Side



Discovering America—*continued*



Spanish Mission, Tucson

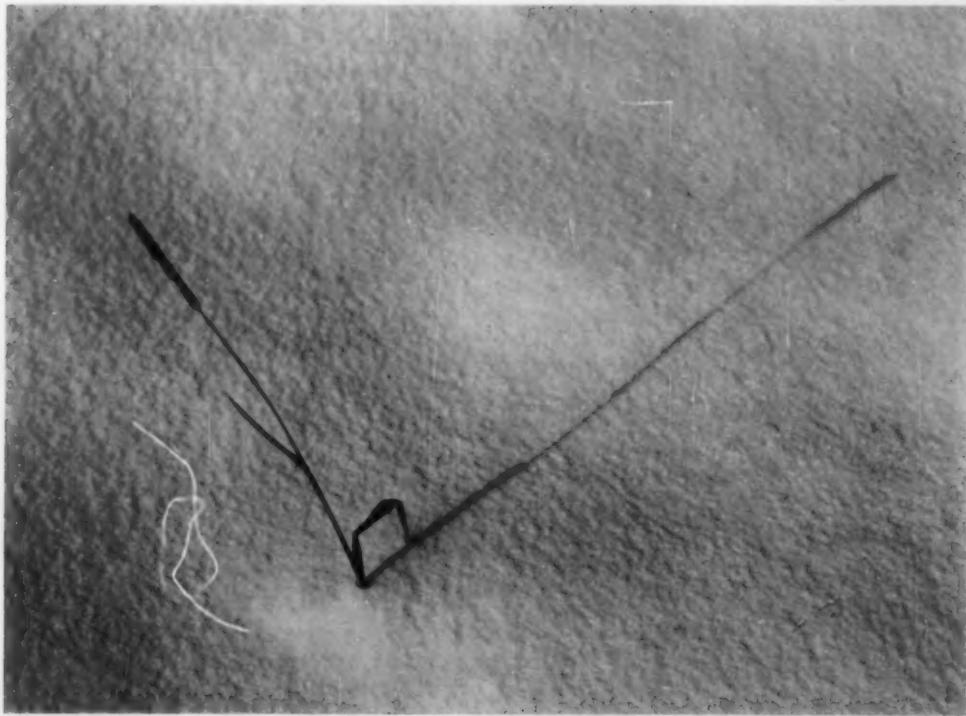


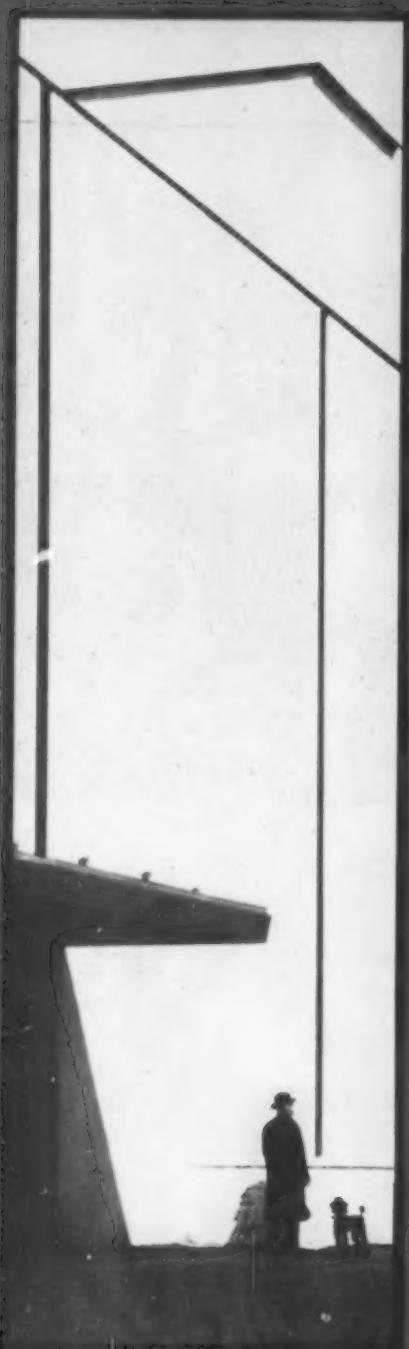
Forest Lawn Cemetery, Los Angeles



"Grand Canyon," Disneyland

Design in Snow





Soot and Whitewash

Every print need not display a full tone range from black to white. Here are ways to exaggerate contrast for pictures that pack a tremendous punch

By **ALFRED C. SCHWARTZ, FPSA**

Photo-Journalism Editor

AMONG THE technological and artistic achievements of the past decade it is easy to overlook an unspectacular yet important change. We have witnessed the decline of the clichés. May they expire completely!

Until the early 1950's the evaluation and criticism of our pictures often was confined within a tight framework of do's and don'ts, applied with little regard for their compatibility to the subject being portrayed. Maybe you can add to the following trite comments: "The corners are too light . . . It isn't composed according to the rule of thirds . . . No middle tones—just soot and whitewash . . . Sunny scenes should be brown-toned . . . Sea and sky pictures should be bluetoned . . . Peaceful scenes must be horizontal and action shots vertical . . ." No doubt many of

Vertigo shows a scene with high contrast (below), a natural for this treatment. It was printed on contrasty paper and a gray mount was selected to make it stand out.



these principles correctly apply to many pictures. However, when applied to *all* pictures they become mere fetishes.

This has inevitably resulted in the exhibition of good examples of technique and composition with little recognition of subject interest. The means of communication is seldom as important as the statement or message contained in the picture; yet we infer in no way that anything less than the best possible techniques are desirable or expected.

Let's take the critic's comment, "A print must have a full range of tones." Applied to a very contrasty print, it was usually followed with a remark about "soot and whitewash," guaranteed to furnish a laugh for the audience and a shudder for the maker. While it is not a new technique, the "soot and whitewash" print has emerged as an effective and interesting contribution to contemporary photography. Now we call it "high contrast" and it enjoys a respectable position in camera club competitions and the exhibitions.

Some prints of this type display extremely high contrast, some retain middle tones, but all rely upon masses and lines of deep black and pure white for their success. They have added variety and interest to our shows and even the more conservative judges are favorably touched by their impact. Dark gray and black mounts often contribute to their effectiveness.

Believing that more of us would be having fun (and success) with high contrast

Suspended Animation was taken with a yellow filter which darkened the sky (below). This effect was overcome by long negative intensification to make it come out white.





Minigraph, a small print, is from a negative taken on a dull day. Intensification was used for more contrast and the print was made on No. 5 paper developed in undiluted stock solution for a soot and whitewash effect.

pictures if we felt they were easier to make, we would like to tell you about our simple system. It isn't usable with all of your negatives, of course. To build up the contrast to a greater degree, and with more control, use the diapositive method so ably described in detail by Susan Sherman, APSA, in the PD Bulletin of January-February, 1959, and reproduced below.

However, you probably will find quite a few negatives that will lend themselves to the system we will describe.

Intensify Your Negative

Materials—1 vial of Victor's Intensifier, size #52.

4 oz. of crystal hypo.

Dissolve the vial of intensifier in 8 oz. of water. Let it settle, pour off the liquid and dispose of the sediment. Dissolve the 4 oz. of crystal hypo in 1 pint of water; even 2 oz. of hypo in 8 oz. of water is enough. Soak the negative in water from 65 to 72°F for 10 minutes. Then put it into the intensifier solution and keep it moving. It will take on a brownish tone. The browner it gets, the greater the contrast. If it gets too brown or contrasty, or if the clear areas become fogged with brown, simply swish it around in the hypo solution for a moment and rinse. When you are satisfied, simply wash the negative in running water for 10 minutes and dry in the usual manner.

Do not worry about spoiling the negative. You can remove part or all of the intensification at any time by bathing it in the hypo solution and re-washing in run-

Balance retains some middle tones but lines and masses are most important in its composition. The print, with narrow white border and gray underlay as shown, was placed toward the top of a 16 x 20 white mounting board.

ning water. While the intensifier is indicated as fine-grain, there is some increase in graininess from the process. I have not found it objectionable in enlargements of some magnitude. We do not assert that only Victor's may be used. We just haven't tried any others. Keep the solution. It retains its usefulness for months.

Print on High-contrast Paper

Try to buy a package of #4 or even #5 white-based smooth enlarging paper. Defender T or BT and Eastman-Kodak Kodabromide F are ideal. Your dealer can order a package of #4 or #5 for you, as mine did. If you work with variable-contrast papers, use high-contrast enlarger filters. You probably use a paper developer that is to be diluted 1-to-1 or 1-to-2 with water. Use the developer without dilution, devoting the first part of the darkroom session to the high-contrast prints and then diluting it for your other printing.

Exposure is not very critical, nor is development. Once the important areas which you desire to be black show as black, you can pull the print and drop it into the stop-bath. If some light gray areas show and you don't want them, a swish through a reducer solution, such as Farmer's Reducer, will clear them with little or no effect on the blacks. Otherwise, you handle the print the same as any other. Simple, isn't it?

The Diapositive Process

We are indebted to Susan Sherman, APSA, for her description of the diapositive process which follows—Ed.

Step No. 1—Making the Diapositive

Materials—Film: Kodalith Ortho Thin Base Type 2

Developer—D-11

Contact printing frame, Enlarger

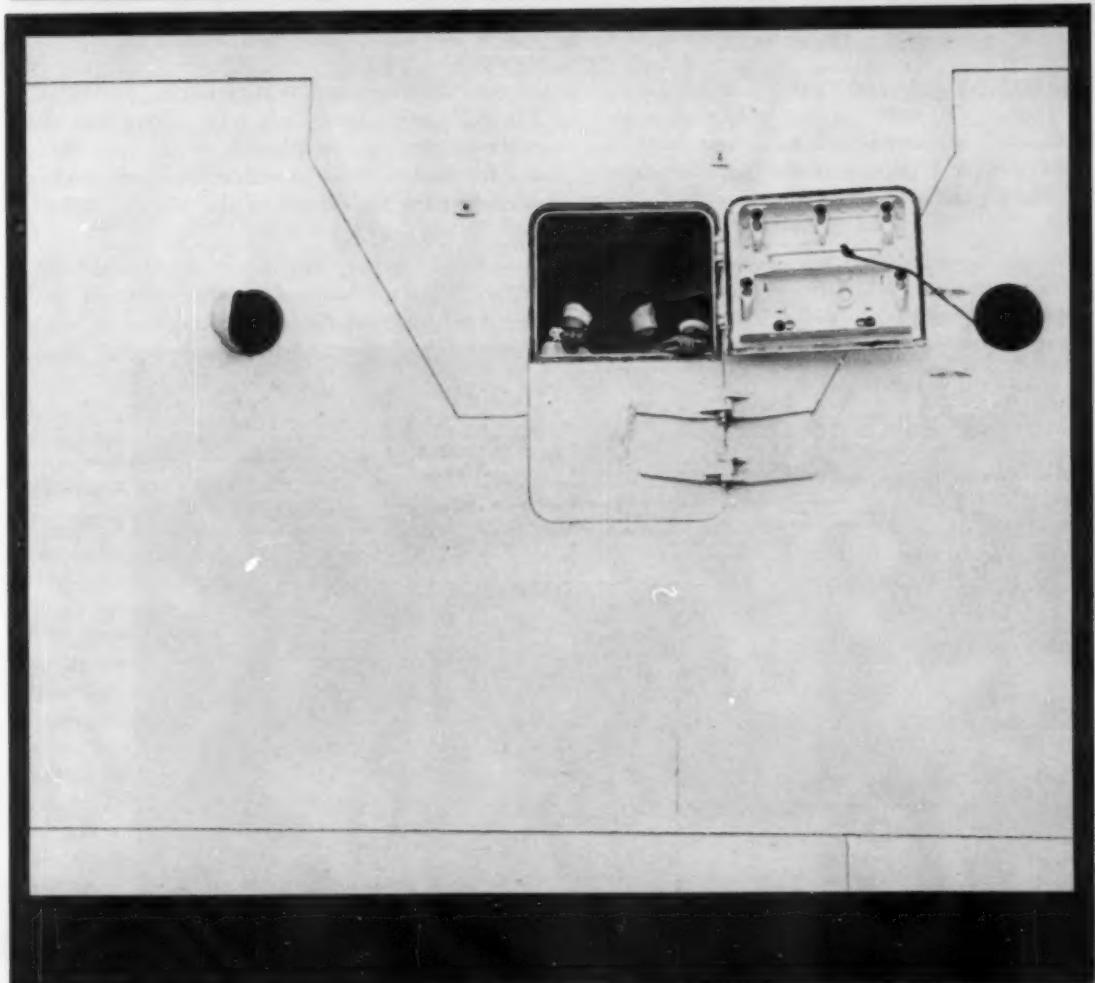
Safelight, Wratten Series 2

Note: Push the enlarger head up to its greatest distance and with the light on, sharpen the edges of the film carrier which will be projected on the easel. This will insure even distribution of light when you use the contact printing frame.

Select a negative and put it in the printing frame (emulsion side up). Place a piece of Kodalith, the full size of the negative (emulsion side down), in contact with it. Turn the printing frame, glass side up on the easel and make four test exposures of from one second to four seconds.

(Continued on page 50)

Port Side required no special high-contrast technique. Strong blacks and whites are inherent in the scene, but middle tones are preserved where they exist. A plain black mount was used horizontally as reproduced here.



Making Exhibition Slides

Have you ever wanted to ask a top color slide exhibitor how he keeps coming up with award-winning pictures? Our Journal Color Editor put that question to a man who ought to know. This article is his answer

By SAMUEL STERN

5-star Color exhibitor, 4-star Nature exhibitor; first place in Who's Who in Color for 1957, 1958 and 1959; over 950 acceptances in Color, almost 300 in Nature; winner of over 250 awards.

THREE IS NO magic method for getting slides into the shows. Anyone can do it, and having expensive equipment, traveling to foreign countries or using complicated technical methods are not necessary. Here are a few suggestions for making exhibition slides, based on my own experience and observation over a number of years.

All of my pictures are taken with an ancient Leica, vintage of 1935, with lenses ranging from wide-angle to telephoto, and all were well used and bargain priced. I don't think I have a single piece of major equipment that I purchased brand new.

I find that for outdoor work the 50, 90, and 135-mm lenses have most use, and smaller subjects such as flowers are taken quite often with the 200-mm lens. Indoors the 90 and 135-mm lenses are used with bellows and reflex housing.

I always employ extra long shades on my lenses, especially on the telephoto. Not the wide, soup-bowl type, but the long, narrow kind.

The wide-angle lens won't take a long lens shade, but the longer the focal length of the lens the narrower the field of view, so with other lenses the longer shade won't cut the corners of the picture. Make sure

Angel Fish No. 24—A slide in which the author balances similar subjects of large and small size.





Midtown—Only a good slide can be made better by gimmicks. This one was strong to begin with, was made into a derivation and scored 56 acceptances and 28 awards when submitted 64 times in one year.

to check the shades used with your particular lenses.

Use the lens shade indoors and on night scenes, as well as in sunlight, to keep direct light from hitting the lens and causing light streaks, halation of the film, or over-all loss of contrast.

I use Daylight Kodachrome film for outdoor pictures. For indoor work, such as tabletops, 500-watt, 3200-degree Kelvin lamps are employed with Kodachrome Type F film.

No filters are used. This may appear unusual, particularly for my indoor film-and-light combination, but the pictures are quite satisfactory. I do not care for Type A film. It seems to me to be too contrasty and the whites are too cold. I do not use Type A or F film with conversion filters outdoors. While the colors achieved this way are sometimes pleasing, my experience indicates they are unpredictable and do not compare with results obtained with Daylight film outdoors.

Filters are not used for outdoor work. To me they seem to kill the natural atmospheric mood, or they give too much of an over-all coloring which looks artificial. But if you have a lens that produces cold, bluish tones then you should use a Skylight filter on that lens. Polarizing screens are rarely used. Again, results seem too artificial.

As the light that is reflected from the subject is the light that exposes the film, to me it seems common sense to use a reflected-light meter. A system of exposure that I have followed for some years is take a reading and if it is a bright scene or subject, take one shot at that reading, another at $\frac{1}{2}$ stop less and still another at one stop less than the meter reading. In other words, if the meter reads 1/50 at f/6.3, shoot three pictures at 1/50—at f/6.3, at f/8, and at f/9.

If it is a dark scene or subject do the same thing in reverse; open the lens diaphragm instead. For instance, make shots at f/5.6, at f/4.8, and at f/4.

This is not done because I don't trust the meter, but because of differences of film emulsions and film processing, and also because of errors in diaphragm settings and shutter speeds.

Another reason for using several exposures is that the perfectly exposed slide is not always the best for pictorial use. Usually a slightly under exposed slide with saturated color is better for exhibition. After using this system for a while, I find that I seldom use a meter in sunlight.

A tripod is recommended, especially with lenses of 135-mm or more focal length. If I must use the 135-mm lens without a tripod, I use a high shutter speed to



Young Sparrow—Every subject needs something upon which it can rest, like the branch in this picture.

Water Lily Derivation—Even a very commonplace subject can be enhanced by using a special technique.



cut down the chances of blur due to camera movement.

If you will take two pictures of the same subject with the same lens at 1/25 or even 1/50 second, one hand-held, and the other with a tripod, I think you will see the difference in sharpness. And the tripod gives you the added advantage that you can stop your lens down so you can get more depth of field, which will do away with fuzzy, out of focus areas that the wide-aperture lens gives.

I prefer to use a ball tilt head on my tripod instead of the usual pan head. The pan head is all right for movies, but the ball tilt head has the advantage of being easily and quickly adjusted both horizontally and vertically, especially on uneven ground. But be sure you have a sturdy tripod and a large tilt head that is strong enough to hold your camera solid.

Watch your backgrounds. If they are confusing or not related to the main subject, get rid of them or avoid them by changing your camera position. Out-of-focus and blurred backgrounds can be very distracting.

Try shooting from a low angle, using the sky for a background. Sometimes you can shoot down and avoid a lot of distracting material.

In many of my outdoor flower pictures I use a light blue or gray cardboard for a background. You have to hold the cardboard at an angle so that the flower does not throw shadows on the background (unless

you want them). Also make sure the background is large enough to cover the whole picture area. On indoor shots a separate light, directed at the background, will eliminate shadows.

Most of my slides are mounted in full size masks. Only occasionally do I crop my pictures. Odd shaped masks, such as stars and keyholes, are not used. Oval masks are accepted very rarely and then only when the subject is arranged to fit into them.

Care should be used when taking the picture, to frame it in your viewfinder so that cropping is unnecessary. In most cases this can be done.

No colored gelatins are used. I know a lot of people mount their slides with colored gelatins or colored paper, but if a slide is correctly exposed, this shouldn't be necessary. In my opinion, gelatins are a last resort of the haphazard snapshooter. Painting slides with transparent colors or dyes is resorted to only to correct a possible hot spot that would be too distracting.

Trying to improve poor slides by painting seldom seems effective. Usually the colors are too muddy and the picture does not look natural. In most cases, in fact, trying to improve a picture after it is taken is very hard. Tricks such as adding colored gelatins or papers, painting with colors, and using overlays, tight cropping, odd shaped masks or other gimmicks do not always make successful exhibition pictures although they may be successful in club competitions.

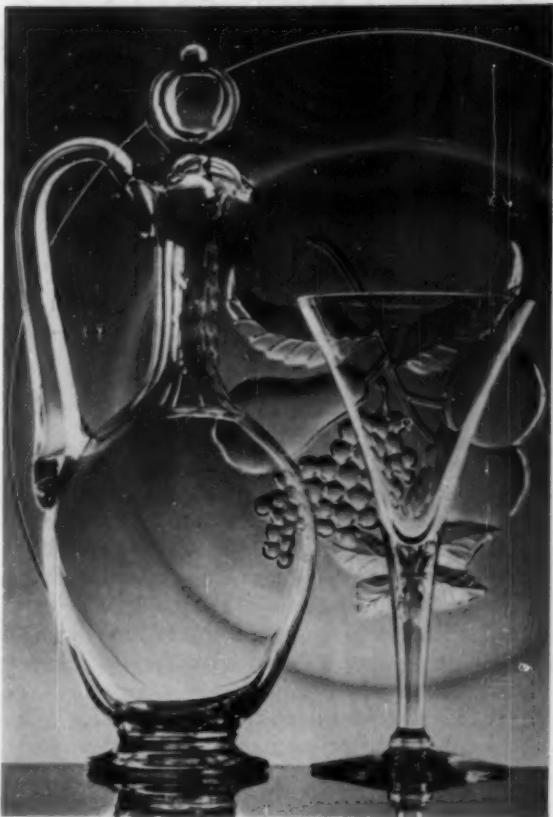
Years ago I made a number of duplicates from my slides, some actual size and some slightly enlarged, many of which were accepted in the shows. I might say, contrary to people who give lectures on copying slides, that I have found enlarging a small portion of a slide will very seldom improve that slide. A duplicated slide will rarely be as good as the original. Many slides are impossible to copy satisfactorily. The dark areas turn too dark and the light areas lose detail and become washed out. The colors will not be the same as the original but if the original was not compared with the copy most would not know the difference.

A rule I follow is, if I think a picture won't be successful as it is, it won't be improved by gimmicks. If you have an ordinary picture and you make a dozen copies of it, all you have is a dozen more ordinary pictures. However, if you think you have a very good picture, and it might be made even better, by all means give some of the tricks a try.

A few years ago I thought I had a good slide, so I made a derivation and enough duplicates to send to every show in the country. In its first year this slide (Midtown) was sent to 64 shows, was accepted 56 times, won 28 awards!

This is what I mean when I say work on a good slide, but don't waste time on a poor one.

One of the most important qualities an exhibition picture should have is impact. Impact is a combination of many things—interesting subject matter, good techni-



Design in Glass No. 3—Fill the picture area, balancing large and small objects of harmonious shape.

cal handling such as unusual lighting, pleasing color, good arrangement of the picture area so that the picture as a whole is interesting and pleasant to look at.

The instant your picture comes up on the screen, if your picture has that certain impact, you know it, and the judges know it and your slide scores high.

The dictionary defines impact as *collision—forcible contact*. That is just what your picture should do to the judges when they see it—hit them in the eye. And as for the judge that fell asleep, it should wake him up! Actually, impact is not so hard to get, just make your picture a little better than the average.

I don't believe too much in rules of composition. If a picture looks good, regardless of so-called rules, I will send it to the shows. A good picture should have some meaning and the subject matter should be recognized at once. Slides that are so confusing the audience or judges wonder what the picture is supposed to be or mean usually will not go too far.

One bit of advice on picture arrangement is to fill the entire area with something. If the scene is a landscape, fill the sky area with clouds, or use an angle that will cut down the (Continued on page 42)

Third Fine Arts Exhibit

PSA again will participate in Photography in the Fine Arts, the exhibit planned by Ivan Dmitri and first shown at New York's Metropolitan Museum. This year's expanded program includes a regional exhibition from the Upper Midwest States

By JOSEPH A. BERNSTEIN, APSA

Chairman, PSA Committee for Photography in the Fine Arts

PREPARED for searching out fine pictures for a third Photography in the Fine Arts Exhibit to be presented during 1961 were well under way as PFA Exhibit II—which includes fourteen photographs by PSAers—ended its three-months run at the Metropolitan Museum of Art in New York and started on a coast-to-coast tour.

PSA's committee for PFA, working closely with Ivan Dmitri, founder and director of the project which seeks to win permanent recognition of photography as a fine art medium, is now able to make the following announcements:

1—Deadline for submission of pictures for PFA III has been set for January 1, 1961, with one exception in the Upper Midwest region, noted below.

2—The number of pictures photographers will be invited to submit is raised from the limit of one per maker that prevailed for this year's "trial flight" to three per maker for PFA III.

3—The first of the Regional PFA shows, which were projected as part of the expanding program when PSA announced its cooperation with PFA in January, 1960, has been set up for the Upper Midwest states with headquarters in the Minneapolis Institute of Arts, serving Minneapolis and St. Paul, Minnesota.

This Upper Midwest PFA Regional was made possible by the enthusiastic interest of Sam Hunter of the

Minneapolis Institute of Arts and the Twin Cities (Minneapolis and St. Paul) Council of Camera Clubs, of which C. Ralph Paul is president.

Mr. Paul and John Sherman, FPSA, a member of the PSA Committee for PFA living in Minneapolis, along with Mr. Hunter and Harland Nasvik, director of photography for General Mills, representing the professionals, will comprise the Executive Committee to manage the Upper Midwest Regional. Mr. Dmitri and the PSA Committee chairman will be consultants and advisors.

The Upper Midwest PFA Regional will be conducted in accordance with plans originally set forth in an article in the JOURNAL for January, 1960. First will be the search for pictures, to be followed by selection by a jury (yet to be appointed) of photographs to hang in a Regional PFA Show scheduled for early in January at the Minneapolis Institute of Arts. The Jury will then nominate pictures from the Regional exhibit to be submitted to the national PFA jury which will select those to go into PFA III.

This means that all photographers in the five states comprising the Upper Midwest Region—Iowa, Minnesota, North Dakota, South Dakota and Wisconsin—will be asked to send pictures of their own choice to the Upper Midwest PFA Regional Headquarters, The In-

Continued on page 44

Calendar of Exhibitions—Photography in the Fine Arts II

1960

Oct. 11-31
Oct. 26-Nov. 13
Nov. 19-Dec. 3

Houston, Texas
St. Louis, Mo.
Los Angeles, Cal.

The Museum of Fine Arts
City Art Museum
The Art Center School

1961

Jan. 2-22

Oberlin, Ohio

Allen Memorial Art Museum

February
Mar. 19-Apr. 16
Apr. 15-May 15
May 1-22
July 16-Aug. 16

Palm Beach, Fla.
Columbia, S. C.
Grand Rapids, Mich.
Lawrence, Kansas
New Orleans, La.

Oberlin College
Society of the Four Arts
Columbia Art Museum
Grand Rapids Art Gallery
University of Kansas
Isaac Delgado Museum of Art

New ANSCOMARK M, coupled exposure control through a full range of lenses!



The new Anscomark M camera, offers a needle sharp system of interchangeable lenses. Each lens couples to the accurate built-in match-needle exposure meter (and you can preselect either the shutter or diaphragm). Each lens couples to the color-coded, parallax-corrected, bright frame rangefinder/viewfinder. Rapid-wind film lever. MXV synchronized behind-the-lens shutter from 1 to 1/500 second and Bulb. \$159.50 with f/1.9 Xyton 50mm lens, \$134.50 with f/2.8 lens. Xyton 100mm f/4 telephoto lens only \$79.50 with case. Xyton 35mm f/3.5 wide angle lens only \$59.50 with case. Anscomark M leather case, \$12.50.

New ANSCOSET sets itself for the right exposure . . . automatically!



Here's a first in really versatile automatic needle-set 35mm cameras. One match-needle setting automatically selects the best shutter-diaphragm combination for perfect exposure. New simplified control for flashlamps . . . calculates settings automatically. Brilliant rangefinder-viewfinder couples to needlesharp f/2.8 Rokkor lens. Rapid-wind lever, rapid rewind crank, MXV synchronization! But here's where the real versatility comes in . . . the Anscoset automatically selects from a 1/8 to 1/1000 sec. range of shutter speeds! Just match the needle, focus and shoot! Best of all is the price. Only \$69.95. Anscoset leather case, \$9.95.

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Fully automatic on all 2" x 2" slides; also takes everything from single stereo frames to 2 3/4" square mounts! Remote control, blower cooled, no-jam action, controllable interval, \$119.50. SEVEN-INCH PROJECTION LENS gives a long throw for professional slide shows. \$24.95. NEW ANSCO TAG-ALONG TRAY couples to tray ahead to give uninterrupted projection of transparencies. Holds 40 slides, \$1.00. Four for \$4.00 in file cabinet container. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.

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POSE PRETTY, PLEASE

Some thoughts on bathing suits, feminine architecture, action with meaning in still pictures, and how to give models that long-stemmed look

By F. E. "DOC" WESTLAKE, APSA

M. Photog., St. Petersburg, Fla.

Seventh of a Series

WE HAVE cracked before in these columns that bathing suits are designed to cover a multitude of errors in architecture. But we wonder if these errors are good reason for milady casting a rather fishy eye at the bikini? Maybe she should embrace the idea of making the most of the best, and forgetting the not-so-good. The resort beaches along the Mediterranean are littered with bikinis and nobody but puritanical Americans think anything about it . . . we love a lambchop, but a warehouse full of them ceases to be interesting. But anyway, let's see if we can't "lengthen a leg" and in so doing improve on the see-able charms of our model of the day, even if we can't sell her a scantie.

Our fashion magazine artists have been drawing our girls with long legs for so many years that we've come to believe them. But don't do it! Mother Nature took care of dame-design back at time's beginning. Actually, women are short legged and long waisted—to make room for generations to come. And if the men readers do not believe that—sit down beside your probably shorter favorite girl, and see if your eyes are not on about the same level. Men are the ones who are short of waist and long of leg.

In Fig. 1 we have Judy Snell of St. Petersburg wearing a suit designed by



Fig. 4

a manufacturer whose styling is accepted as "tops." Look at the straight line cutting the leg in half at mid-point between the waistline and the knee. This shortens the feeling of "long legs" that is decreed by fashion.

Fig. 2 shows the same girl standing in the same suit beside the same pool



Fig. 1

Fig. 2

Fig. 3

. . . but *after* needle and thread had altered the straight line to a high curve. The result is the "lengthening of the leg" to what we have been brainwashed into expecting. Most interesting line, isn't it?

Action! Camera! And the results so often remind you of a pretty girl . . . chasing a mosquito . . . waving at the pilot of a flying saucer . . . or doing calisthenics to a rock-and-roll tune. We may receive some very uncomplimentary syntax on the opinion that follows, but since photography is a very personal thing, we'll just have to take a chance.

Our contention is that in Fig. 3 Judy Snell is doing nothing but stirring up a slight breeze. Or maybe she is stretching her muscles. Or again, maybe with some imagination she's waving "goodbye" to her kid brother who is going off to compete for a place on the Olympics tiddie-winks team.

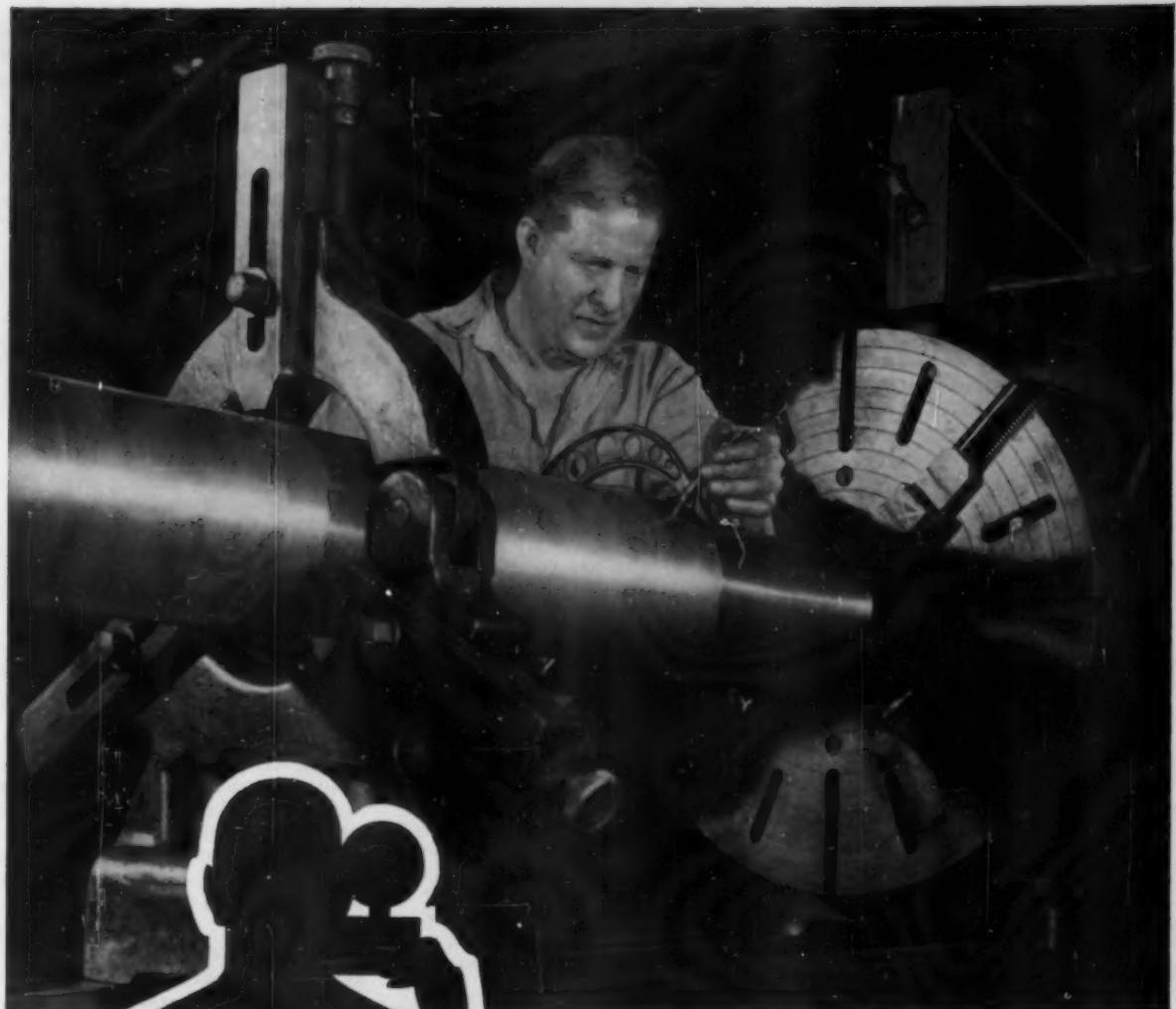
In other words, here we have action *without* meaning, and this kind of action is silly to most people. They may not analyze the "why" of their innermost reactions, but it is there. For example, if a model has her arms waving around, as in this illustration, but she is riding on a surf-board, you have given reason for the waving arms—she's keeping her balance. It has *ceased* to be action without meaning.

Implied action (if the suggestion is strong enough) can save the picture. A baseball player reaching for a wild throw, is an example . . . since every American has viewed this scene before. It is a great help if the action is so commonplace that it is instantly recognized.

Here again in Fig. 4, the personal likes or dislikes of the photographer enter. There are those like the writer who lean towards "spelling out the action." We want to *see* rather than indicate the object of the model's action. The ball has been caught by the baseball player . . . or is about to be caught . . . or just missed—but it is *in the picture*. Judy is putting on her hat. Her waving arms have been given direction. It is action *with* meaning . . . see what we mean? *

Cleveland Art Show Proves Marketplace for Prints

At the 42nd May Show of the Cleveland Museum of Art, 94 photographic prints were accepted for hanging in the exhibition. Twenty of these were sold. Roman S. Vishniac, APSA, was the advisor on photography to the Jury of Selection. The Cleveland May Show is an annual review of the best in art in the Cleveland Area.—*Gilson Miltenberger, Lakewood, Ohio.*



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★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Thus a one-star exhibitor already has become a serious contender, while a four or five-star exhibitor must be a seasoned veteran of the salons. Each Division establishes its own criteria by which Star Ratings are awarded, requiring a given number of acceptances in PSA-recognized salons for each, with a minimum number of different pictures. The Ratings, of necessity, are compiled some six weeks before the JOURNAL reaches you. Here are the PSAers who have entered the star exhibitor echelon since last month's issue, or have moved up another step:

PICTORIAL DIVISION

Requirements: 1-star, 30 acceptances with 6 prints; 2-star, 80 acc. with 16 prints; 3-star, 160 acc. with 32 prints; 4-star, 320 acc. with 64 prints; 5-star, 640 acc. with 128 prints. Compiled by Leta M. Hand, APSA.



Fred Hankins, APSA



Dr. Ronald A. Greene



Samuel Pedler, Jr.



John W. Larson Thomas A. Scuse
Col. Joseph T. Klemovich

COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 16 slides; 3-star, 160 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Ina Lank.



Isa M. Sharon



Grace H. Lanctot Charles Richard Osborn
Betty Randall Philip Rossman
Frederick A. Stenbuck



Ruth Fields

Henry Dow Foss Margaret G. Little
Gretchen M. Wippert, APSA



C. K. Cucksey

Raymond A. Good Wilfred J. Lachapelle
Thomas F. Myers

STEREO DIVISION

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 12 slides; 3-star, 160 acc. with 24 slides; 4-star, 240 acc. with 48 slides. Compiled by Helen Breithauer.



Lawrence A. Dormal J. Fred Stephens
Elyga Wenger



Victor A. Anderson

Obituaries



**Dr. C. E. Kenneth Mees
Hon. FPSA**

A MAN WHO approached each day's work of his long career in the photographic industry with all the enthusiasm of an amateur died August 15 in Honolulu, Hawaii. He was Dr. C. E. Kenneth Mees, Hon. FPSA, internationally famous scientist and retired vice-president for research of Eastman Kodak Company. He was 78.

Dr. Mees was the first recipient of the PSA Progress Medal Award when it was initiated in 1948. On one occasion when he received an award, his acceptance speech revealed the essence of his philosophy about research when he said, "I often think I have the best job in the world. There isn't any better fun . . . than having a laboratory where you can do what you want to do and where you can get results in the field in which you are interested."

He got results, and his work and research carried out under his direction affected nearly every segment of photography. Major milestones of special note include the sensitizing of panchromatic plates while he was with Wratten and Wainwright in England from 1906 to 1912, and the introduction of 16mm Cine-Kodak film and equipment in 1923 and of Kodachrome film in 1935 while he was at the helm of Kodak Research Laboratories.

Known world-wide for his work in photographic science and as an authority on complex color processes, Dr. Mees also was cited as a warm-hearted and understanding friend of the amateur. He was an enthusiastic supporter of the Photographic Society of America almost from the date of its founding in 1934, and encouraged members of his staff to participate in its activities.

From the beginning of his experiments in photography more than half a century ago, Dr. Mees held to his aim of adding to knowledge of the scientific theory of photography. A milestone on this course came in 1942, with publication of his book, "The Theory of the Photographic Process," a compendium of photographic science.

Dr. Mees was one of the businessmen who early grasped the significance of science in industry. In a speech, years ago, he said: "Scientific research is the yeast of business. It leavens the mass, transforming it into a system which results in the continuous production of new and valuable inventions. At the same time, like yeast, science grows as it is nourished by the industry which it is transforming. Thus the association of science and industry strengthens both, and this is reflected in material prosperity and intellectual progress."

The son of a Wesleyan minister, Dr. Mees was born at Wellinborough, England, on May 26, 1882. He studied at English schools and at St. Dunstan's College, where he met Samuel E. Sheppard, also a student. The two worked together at University College, London, on the theory of the photographic process. On the basis of their study and research, they received the degree B.Sc. by research in 1903 and of D.Sc. in 1906. Their theses, published as a book, "Investigations on the Theory of the Photographic Process," were thereafter known to photographic workers as "Sheppard and Mees."

For the next six years Dr. Mees was a partner and joint managing director of Wratten & Wainwright, Ltd., of Croydon, England. During his first year there, he manufactured a successful series of panchromatic plates, light filters, and darkroom safelights. He later developed special plates for photoengravers and spectroscopists and did research on the theory of photography, including the first measurements of the resolving power of photographic materials.

When Dr. Mees accepted George Eastman's invitation to join the Kodak company in 1912, he went to the company's Kodak Park Works, Rochester, New York, to organize and direct a research laboratory.

During World War I, laboratory activities centered on war work. The first school of aerial photography was founded under Dr. Mees' direction at Kodak Park for instruction of the ground crews that developed and printed aerial pictures.

In 1918, a lack of organic chemicals previously obtained from Germany for U. S. research constituted a serious shortage. This was met through Dr.

Mees' proposal to add a synthetic organic chemistry department to the research laboratory.

At the close of World War I, continuing as director of research, Dr. Mees organized a department of the company for the development of photographic apparatus known as the development department and became director of research and development. Through his efforts and under his direction, new divisions were added to the laboratories as needed. In 1927 their name became officially the Kodak Research Laboratories, to embrace all work under Dr. Mees' direction here and abroad.

In 1923, Dr. Mees was made a director of the company, and in 1934, he was elected vice-president in charge of research and development. During World War II the development department became a part of the Camera Works.

Dr. Mees was the author of about 160 publications, more than one hundred of which are scientific papers. Of his books, "The Theory of the Photographic Process," published first in 1942, was completely revised in 1954. "The Path of Science," published in 1946, is an account of science for historians and of world history for scientists.

Dr. Mees received numerous scientific awards in recognition of his work. In addition to the PSA Progress Medal he received that of the Royal Photographic Society of Great Britain in 1913 and again in 1953.

In 1910, Dr. Mees was made a fellow of the Royal Photographic Society and in 1926, an honorary fellow; in 1921, a fellow of the American Association for the Advancement of Science; in 1925, an honorary member of the Société Française de Photographie; in 1934, a fellow and honorary member of the Society of Motion Picture Engineers; in 1937, a member of the American Philosophical Society, serving as a member of the Council of the Society from 1942 through 1945; and in 1950, after he became an American citizen, he was elected a member of the National Academy of Sciences. He was elected a fellow of the Royal Society of London in 1939, the highest award to scientists of the United Kingdom. In 1940, he was made an honorary fellow of the Photographic Society of America and an honorary master of photography of the Photographers' Association of America; a year later he became a fellow of the American Academy of Arts and Sciences. In 1957 he became an honorary member of the Optical Society of America.

Surviving are a son, Graham C., president of Distillation Products In-

dustries Division of Eastman Kodak Co., and a daughter, Mrs. Rohan S. Sturdy of England.



**Stuart M. Chambers
Hon. PSA, APSA**

A former executive vice-president of the Photographic Society of America, Stuart M. Chambers, Hon. PSA, APSA, died August 25 at a hotel in Harrisburg, Pa. He and Mrs. Chambers were en route to their home in St. Louis, having recently returned from a trip to Europe. He was 72 years old. He joined PSA in 1939 and served the Society in many capacities. He was a member of Pictorial and Color divisions.

He retired in 1955 as director and treasurer of the Pulitzer Publishing Co. after a 38-year career with the St. Louis Post-Dispatch. Since then he and his wife traveled extensively and he continued his hobby of photography.

Norman G. Davidson

Norman G. Davidson died last month at Glendale, Calif. He had been a PSA member since 1952 and belonged to the Color, Nature, Photojournalism, Pictorial, Technical and Stereo divisions. He was comptroller of the Golden Barrel Oil Company, and was active in camera clubs of the Glendale area.

Dr. Leo Salzmann

Dr. Leo Salzmann, 56, an oil research chemist, died unexpectedly July 5 at his home in Petrolia, Pa. Interested in photography for many years, he had joined PSA in 1958 and was a member of the Color and Pictorial divisions. He belonged to the Photographic Section of the Academy of Science and Art of Pittsburgh and to the Butler (Pa.) Camera Club.

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New Products

Polaroid Electric-Eye 900



THE MOST EXCITING new product of the past month is the Polaroid Electric Eye Camera, Model 900, which has an exposure-control mechanism that automatically changes the settings of *both* aperture and shutter speed over a range of 12 EV numbers. This makes it possible to take pictures under conditions ranging from indoor available-light situations to bright sunlight on the beach. The 900 can handle film speeds ranging from 50 to 6000, which Polaroid Corp. says will cover the entire range of films now contemplated for Land Camera photography, including the color material which is under development.

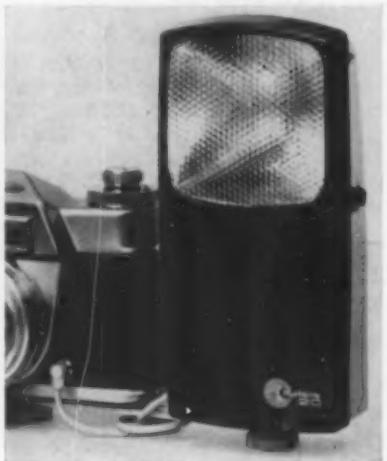
A tiny battery provides the electrical energy which adjusts settings of the 900. Current from the battery is controlled by a photoconductive cell which is the "electric eye" of the unit. The battery costs less than \$1, is said to last for years. When used indoors in conjunction with the Polaroid "wink light," the camera measures the existing light and uses only as much flash as the scene requires. A "scene selector" button atop the shutter housing enables the photographer to allow for changes in the quality of lighting, and to lighten or darken his pictures according to his preference. There also is a "manual" setting which

switches off the electric eye mechanism altogether. Price of the Model 900 is \$159.95.

Two new features have been added to Polaroid's Pathfinder professional Land Camera, redesignated Model 110-B without change in its retail price of \$172.50. One is a combined viewfinder-rangefinder system with bright-line frame. The second is a hinged, "pinhole" lens cap which serves as an f/90 aperture when using 3000-speed film. This eliminates need of a filter when shooting high-speed film outdoors, adding two more numbers (EV20 and 21) to the camera's range. With focus set at 4 feet, the pinhole aperture provides depth of field from 20 inches to infinity.

A PINHOLE LENS CAP designed to perform the same function as the hinged cap which has been added to Polaroid Model 110-B has been introduced by Tiffen Optical Co., 71 Jane St., Roslyn Heights, L. I., N. Y. It slips easily onto the lenses of all Polaroid cameras except Models 110 and 110-A and makes it possible to use 3000-speed film outdoors without filters while providing extreme depth of field. It retails at \$1.50 and is available at photo dealers.

Miniaturized Electronic Flash



THE MULTIBLITZ 20 is a single-unit electronic flash outfit which combines battery, power generator, flash tube and reflector in a single plastic housing only 6-1/2 inches high and weighing less than one pound. It has a 40-watt-second power out-



These three pictures demonstrate the wide range of scenes the Polaroid 900 covers.

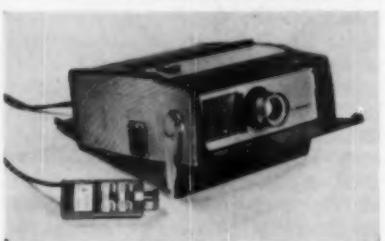
put; recommended guide number for exposing Kodachrome is 30. A transistorized power circuit provides 6-8 seconds recycling time when the unit is operated on its sealed-in, rechargeable nickel-cadmium battery which yields 50-60 shots per charge. There is provision for A.C. operation by plugging a power cord into the back of the housing. A miniaturized charger is built into the wall plug of the power cord. Developed by the Mannesmann Company of West Germany, the unit is imported and distributed by Intercontinental Marketing Corp., 45-17 Pearson St., Long Island City 1, N. Y. and is scheduled for delivery to camera stores during October. Its price is \$79.95 complete with battery, charger and A.C. cord, camera sync cord and camera bracket. Accessories include a shoe adapter, neck strap, case and Rollei bracket.

THE FUTURAMIC

II, a restyled electronic flash unit smaller and lighter than the Futuramic I, has been introduced by Minneapolis-Honeywell's Heiland Division. It is 9-1/2 inches high and weighs 24 ounces (without batteries) compared with 11-1/2 inches and 35 ounces for the earlier model. Like Futuramic I, the new unit requires no separate power pack; all operating components are in its lamp-head and handle. It can be operated on inexpensive C-cell batteries or regular 110-volt current. Kodachrome guide number for the new unit is 35. Its flash duration is 1/1500 sec.

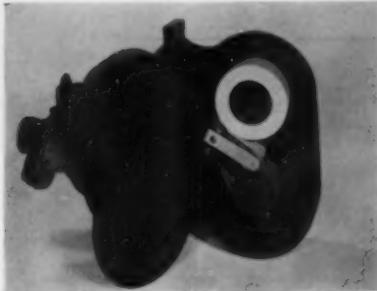


Remote-control Focusing



ARMCHAIR PROJECTION is made easier than ever by Bell & Howell's new remote control Focus Tronic Explorer projectors. By pressing the remote control button you can move the lens in or out as needed to bring individual slides into sharpest focus. Contained in the same focusing unit is a "Pointer Ray," a beam of light the projectionist can use to point out details on the screen. He can also change slides in forward or reverse sequence with the remote control unit. Automatic sequence projection also is provided, with cycles adjustable from 3 to 30 sec. Called the 754RF, the Focus Tronic Explorer has 500-watt illumination, blower cooling with side exhaust and 4-inch f/3.5 lens. It is available at photo stores at \$179.95. A companion model, 753RF with power focusing but without Pointer Ray and timer, is priced at \$119.95.

One-minute Movies



A REVOLUTIONARY TECHNIQUE for processing 16 and 35mm motion pictures in the camera, in less than 60 seconds, has been developed by the Rapromatic, Inc., of Syosset, L. I., N. Y. Camera Equipment Co., of New York has been named exclusive eastern distributor of the equipment and materials used in the process. Rapromatic processing is accomplished by attaching an auxiliary magazine to the camera being used. Raproroll, a chemically saturated paper material in roll form, contains the processing agents. As footage is exposed, it passes into the magazine and is taken up in contact with the Raproroll. A mechanical squeezing action at the point of sandwich formation develops and fixes the film on contact. The camera stays dry while the negative is developed and fixed. The process is said to have many special applications in fields which require immediate access to results, such as photo-instrumentation, oscillograph recording, cineradiography and photo-finish recording.

35mm Camera Automation



THE PRONTORMATOR "electric eye" system which sets both lens opening and shutter speed automatically is a feature of the Optima II 35mm camera introduced by Agfa, Inc., this month. Equipped with an f/2.8 Agfa Color Apotar lens, this newest Optima handles film with ASA ratings from 10 to 250. Shutter speeds range from 1/60 to 1/500 sec.; apertures from f/2.8 to f/22. First deliveries are scheduled for mid-October.

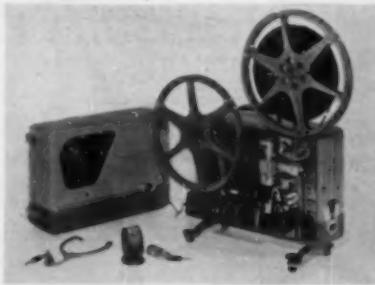
TERMED MOST AUTOMATIC of the automatics, a new 35mm camera which offers power-driven film advance, photo-electric exposure control and automatic flash exposure control has been announced by Eastman Kodak Co. It is called the Kodak Motormatic 35. Its spring-driven film advance



makes it possible to take ten pictures without rewinding. Initial winding of the power drive winds off the film leader, halts the film in position for the first exposure, and sets the exposure counter at "1." An automatic flash control links the lens diaphragm with the focusing scale, setting the lens opening automatically as the focus is changed in the 5 to 25-foot range. Available from Kodak dealers in October, the Motormatic 35 is priced under \$110.

New Sound Projector

BOLEX HAS ENTERED the 16mm magnetic-optical projector field with a new S-221 unit designed for use at any speed from 16 to 24 fps. It incorporates an overlay feature which permits recording one



sound track over another without erasing. This makes it possible to record background music throughout a length of film, and then go back and record narration over the background. The device automatically fades the background to about half volume for the voice recording, then brings it back to normal level when each segment of narration is completed. Other features include 750 or 1000-watt lamp, exciter lamp focusing, and a 50mm f/1.3 Hi-Fi projection lens. The price of the complete projector is \$1,250.

Movies by Moonlight

You can shoot movie scenes with a "moonlight" effect during the day. The trick is to load your camera with Kodachrome movie film, Type A, and shoot *without* a filter. Underexpose the scene by two full stops, using f/16, for example, under conditions where you normally would use f/8. Scenes exposed in this manner will take on a bluish hue because daylight contains much more blue than the floodlamps for which the film is color balanced.

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MAKING COLOR SLIDES

Continued from page 33

empty sky as much as possible. A row of buildings or trees with a large expanse of empty gray sky is just another vacation snapshot.

Use the major and minor idea of large objects balanced by smaller objects, such as the fully opened flower and a partly opened bud. The large bottle and the smaller wine glass, the tall building and the small ones reaching up into the sky.

One of the basic rules of arrangement is to put vertical scenes into a vertical format and horizontal scenes in horizontal frames. This is just plain common sense, but too many beginners don't seem to do this.

There seems to be an idea that every picture should have a so-called center of interest or attraction point—that is, a small object of a bright color or an interesting subject surrounded by a lot of superfluous material. I believe this is the wrong approach in planning or judging a color slide. I prefer to see the picture as a whole and not break it up into small parts.

In most of my best pictures the subject matter is tied together and interwoven to make a design or theme that fills the entire picture area and at the same time is very simple, easy to look at, and still has a certain kind of impact.

A small flower in the middle of a lot of bushes and leaves may be attractive, but get a little closer and that flower becomes easier to see. Finally, get close enough so that the flower fills the full picture area. Instead of having a small spot of color surrounded by a lot of uninteresting material, we now have a very interesting subject, showing all of its beauty. Possibly we can see more in the picture than when we looked at that flower itself. By this process we have taken a common, ordinary subject and made a picture that has impact, and has a much better chance of being accepted.

Most pictures should have a base—that is, trees or buildings or people should rest on the ground, or glassware on a table top, or a water lily on the surface of the water. In other words, the main subject should be supported by something. Having the bottoms of trees or a person's foot cut off at the bottom of the slide is not good arrangement. No one would think of submitting a slide with a person's head chopped off or a landscape where the tops of buildings were cut off. But the mistake is just as bad when they cut off the bottom of the picture.

Many tabletops are ruined by not having a base so that the subject seems to float in space, or by placing the base

line too high in the picture area. In both cases the picture does not look natural. Of course, airplanes or birds in flight would not require a base, because such subjects are normally seen without bases.

I believe the term color harmony as used by most color slide judges is misleading. When they see a couple of glasses with red and green or blue and yellow lights on them they rave about color harmony. What they really mean is color contrast. But color contrast can be very effective if only a few colors are used. Various peoples in various parts of the world see and react to various color combinations entirely differently from others, so there can be no universal rules or formulas for so-called color harmony. All colors are good colors and all colors can be bad. It is the color value or balance in the picture that makes a good color slide.

For instance, too much of one bright color will overpower the other colors. Too much of black or white should not be used in color slides. If there is a black or dark area, usually it should be confined to the bottom and edges of the slide to act as a frame for the rest of the picture. On the other hand, if there are white areas they should be small and in the interior parts of the picture. (Snow scenes would be an exception.)

As yellow is the brightest and most brilliant of all the colors and the easiest to overexpose, it should be used with the greatest of care. A small yellow area, if not well handled, can throw the rest of the picture out of balance.

The use of a spot of red, such as a red object or a person wearing a red coat or holding a red umbrella, can add interest to a picture but this is done too obviously too often. Again I say that if a picture is mediocre, that spot of red won't improve it much.

Try to avoid muddy or washed-out colors. Soft colors are good when the subject is enhanced by their use, and at other times brilliant glowing colors will make the picture.

On most outdoor shots we have no control of the color in the scene. If the scene looks good, take the picture and let Mother Nature take care of the color. Usually she does a much better job than a mere photographer.

If you will study the salom catalogs you will find that most photographers submit travel and vacation pictures and general snapshots. The most successful ones are a comparatively few specialists doing a certain type of picture.

Just about everyone has made a derivation by binding a black-and-white negative with the color original. These are only occasionally accepted in the shows. The five or six people who are consistent winners and do outstanding

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work in this field have made a study of this technique and have done a lot of experimenting. Finally they have come up with their own complicated methods and even special equipment.

There are only a few photographers who do exceptional work in fields like glassware, flowers, still life, portraits, montages, nude figures and so on. They have learned how to make effective pictures of their favorite subjects and finally have specialized in this one type of picture. While I have done this to a certain extent, I have not confined myself to one type of picture.

All of my pictures are taken at home and in the New York City area. A lot of New York photographers seldom take pictures in New York, but they can't wait for their vacations so they can go to Europe or Mexico just to take pictures. I think this is silly—especially when photographers from all over the world come to New York and make prize-winning photographs.

The vacationing photographers all go to the same places and take almost the same pictures. The judges have been seeing these for years and are

tired of looking at them, so naturally most of them don't get into the show. If you submit pictures of something different, it has little competition so it has a better chance of acceptance.

These are some of my methods and thoughts on making color slides. I know a lot of my ideas on composition and color do not agree with those of many camera club judges or lecturers. The only real secret of successful amateur photography is to take pictures of what you, yourself, like best. Don't worry about the pictures that are made only to please the judges.

If you like to take pictures of flowers, keep on taking them. Do some experimenting, try different camera positions, backgrounds, take the same subject early in the morning, late in the evening, in the bright sun and in the shade. Take your flowers indoors, use floodlights, spotlights, daylight, back lighting. Try extreme close-ups. You will find that there is no limit to the different pictures you can take. As you master the type of photography you like best, I am sure that a lot of your pictures will get into the shows.

Recorded Lectures

Editor: Charles L. Martin
Route 3, Box 779
Excelsior, Minn.

During recent months we have been telling you about the two newest lectures of your PSA Recorded Lectures Program. These lectures are now available on a first come—first served basis, for your club's use. They are: *Compositionally Speaking* by Thomas Limborg, FPSA, and *Creating with Transparencies* by Lenore Bliss Hayes. A brief description of each is in the R.L.P. Ad in this issue. They have been described in detail in recent issues of the JOURNAL.

Although we have stressed these two newest lectures in recent months, please remember that there are a total of 32 RLP programs currently available for your club. Additional ones are being prepared for you.

Last August your club was mailed a complete descriptive catalog of all the RLP lectures. In addition there is much information on ordering and using them. The name and address of your own RLP Area Distributor is also included. If you, as Program Chairman,

haven't seen it, check with the person listed as your club's mailing address for material coming from PSA Headquarters.

One of the "older" RLP lectures with a timeless theme is *Prints I'd Never Send to a Salon*, by George Hoxie, FPSA. Don't let this title fool you. No matter how hard Hoxie tries to disparage his own photographic work, these are *salon prints*. The print makers in your club will enjoy his easy-going manner on this tape, and they can learn much from this master exhibitor. If the B&W print section of your club needs a bit of bolstering, we'd suggest this program.

Do the members of our club need an expert's help in the techniques of close-up photography? Several of our lectures which are aimed primarily at the nature enthusiast can fill this need for you. One, made a few years ago, is titled *Nearby and Close-Up* by Dr. B. J. Kasten, FPSA. Although the basic subject is nature, the close-up techniques are universal. Dr. Kasten shows how to use bellows, extension tubes, close-up lenses, and combinations of these to get the desired results. Aren't these the same accessories you would like to learn more about? The techniques are the same whether photographing an insect or the mechanism of a wrist watch.

Our RLP Area Distributors have had many years of experience in meeting the teaching needs, as well as the programs needs, of camera clubs. Write to yours and explain your problems. Many of our lectures have secondary themes

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which space does not usually permit our describing. Thus, in the case of close-up work, you would be referred to Dr. Kasten's lecture.

Remember, a letter or postcard to a member of RLP always brings a prompt

reply. We are now serving over 700 PSA-affiliated camera clubs. They have found our lectures and services helpful; so can your club. The best way to get your money's worth out of PSA is to use it! •

Camera Clubs

Editor: Henry W. Barker, FPSA
392 Hope St., Glenbrook, Conn.

For a number of years, the writer has been holding down a spot on PSA's Camera Club Committee, and has also been giving out in this space with what he has hoped were helpful ideas. Helpful, that is, to those dedicated people who work so valiantly to operate a camera club successfully. And anyone who knows his way around a club is well aware of what it takes to establish and nurture a flourishing photographic group.

During the time we've been interested in the care and feeding of camera clubs, many letters have crossed this desk. We've always enjoyed receiving them and answering them. And we've often indulged in speculation as to the eventual outcome of the "problems" described in said letters. How did the West Hypo CC make out with its dilemma? Did the monochrome and color groups finally kiss and make up? Or did the club disregard "togetherness" and vote to split into two groups?

And there was the East Elon club that was dying on the vine because it had a bad case of ingrown leadership. Did it eventually succeed in its attempt to infuse new blood and new ideas into its program? Or did it go plodding on with the same old, unimaginative crew in command, dropping members like crazy as it slid steadily downhill?

The aim of PSA's Camera Club Committee is to aid its member-clubs in any way possible. Each group has its own particular problems which, fundamentally, are common to all. PSA acts as a sort of clearing house, sifting and evaluating, sensing trends and trying to pass on its findings in the Journal, in the bi-monthly Camera Club Bulletin, and by personal correspondence.

Rarely, however, is it feasible to learn how well a club which had appealed for aid has been able to apply whatever suggestions were made. Follow-up letters often remain unanswered because officers have changed and new addresses have been set up for mail.

So it comes as a refreshing novelty to receive a letter from a club which relates its experiences during the course of a year's time—a year in which the club was set up and began operations successfully, using literature and suggestions forwarded by PSA.

The club is still a small one as clubs go, but it has big plans. And judging from what was contained in the letter, the club will grow and prosper.

The club's name? The Lens Club of Albany, New York. And our thanks and best wishes go to it through its spokesman, Rodger J. Apple. It's gratifying to learn that we could be of some help.

Color Slide's Lament

I'm just a little color slide
And am I lost—Oh Boy!
My maker must be sad, indeed,
For I'm his Pride and Joy.

A party picked me up one night
But failed to check—that's bad;
I wonder when he'll find me now,
And make my maker glad.

So while I'm waiting to be found
I plead with all of you
To check the slides you have at home,
That party might be you.

—Ted (C. E.) Streeter, Chicago
Area Camera Clubs Association
Color Director.

Your Camera Can Help Tell "The Houston Story"

So you're going to Houston and you will be photographing the city and the PSA events and people. Your pictures, color slides or monochrome prints, may be integrated into "The Houston Story" for showing at the New York 1961 PSA Convention.

Simply appoint yourself a roving reporter and contact Al Dorn at the P-J Den in Houston. He'll give you accredited identification and help with your assignment. In fact, it may be a good idea to write him in advance, at 3823 Dale St., Kalamazoo, Mich., and volunteer. Al will edit and arrange the picture material and has already accepted the assignment of presenting "The Houston Story" at the next year's convention. It will also be presented at Regionals and local PSA meetings. It would be nice to have your name come up as the photographer, before audiences filled with your friends from everywhere.—Alfred C. Schwartz, FPSA, P-J Publicity Chairman.

FINE ARTS EXHIBIT

Continued from page 34

stitute of Arts, Minneapolis. Because of local conditions, the deadline for entries in the Upper Midwest PFA Regional has been set, at the request of the Executive Committee, for December 5, 1960. Full details with respect to the Upper Midwest PFA Regional, including special entry forms, will be publicized by the Regional Executive Committee.

In all other areas, where no Regionals have been set up, amateur photographers will be asked to send their pictures to the PSA Committee for PFA, on or before January 1, 1961, using an address to be announced later. The national pattern for submission of pictures will follow that of last January's "trial flight." A complete review of requirements and information on how to enter will be distributed soon.

For the time being, camera clubs would do well to schedule meetings at which members can discuss pictures they are considering entering in the next and much broader "go around."

The growing interest in this project, inside and outside the realm of photography, is evidenced on every hand. Attendance at the three-months showing of PFA II at the Metropolitan in New York totalled more than 400,000. The Metropolitan wants to be the first to show PFA III, as it was the first to show the first and second PFA exhibits.

Amateurs have flooded the PSA Committee with requests for information, partially answered in this article, indicating their eagerness to have their pictures evaluated as fine art, and even more, their eagerness to have their pictures submitted for evaluation by experts outside their own circles.

The interest of museums in photography appears to have been stimulated by the opportunity the project affords the art world to find "hidden talent."

Prior to the close of the summer-long show at the Metropolitan, PFA Exhibit II was scheduled for presentation during the ensuing year, in fourteen areas of the country, ranging from Boston to San Francisco. The Minneapolis Institute of Art made its presentation of PFA II the occasion for announcing the first of the Regionals—the Upper Midwest PFA Regional.

The Museum of Fine Art in Houston, Texas, has scheduled PFA Exhibit II for opening, most appropriately, on October 11, 1960. That's the day the 1960 PSA Convention starts at the Rice Hotel, in Houston. Thus PSA members attending the convention will have an opportunity to see for themselves the show which has stimulated so much interest and lively discussion, and to plan their own entries for PFA III. •

MPD-PSA Course in Motion Pictures

Lesson Twelve—Continuity

By George W. Cushman, APSA

Illustrations by the Author

The motion picture enthusiast often is told that his films should have continuity, that without it he does not have a true motion picture.

What, he often wonders, is continuity?

It is really quite simple and means a continuation of subject matter, thought, action, and so on, from one scene to the next. The dictionary says "being continuous" and that serves us adequately.

There are many kinds of continuity in motion picture making, but we shall confine our discussion to only 12 of them, which are:

1. Continuity of story or theme
2. Continuity of subject matter
3. Continuity of thought
4. Continuity of interest
5. Continuity of time
6. Continuity of mood
7. Continuity of build-up
8. Continuity of suspense
9. Continuity of lighting (and exposure)
10. Continuity of character
11. Continuity of location and background
12. Continuity of action

These twelve kinds of continuity could be divided into three general classifications or groups: The first five are psychological and relate to our understanding of a certain situation. The next four are emotional and affect the audience in that manner. The last three are visual, for primarily we see them.

It is surprising that in most discussions of film continuity only the 12th—continuity of action—is considered. This is an important one, true, but a film which possesses only continuity of action can still be a worthless effort.

Why is continuity so important? Merely because a film must say something if it is to be of value. Anything worth saying is unified and coherent. It follows a definite path of travel and remains consistent. Our films, then, if

they are to be worth their salt, must be coherent and consistent in their presentation in all aspects. If not, then the film is said to have weaknesses or, to put it simply, it is lacking in continuity of one kind or another.

Which form of continuity is the most important to a film? No one form stands out as being the most important, simply because no two films are alike. One film may depend heavily on continuity of character to tell its story, while another picture may depend upon this form hardly at all. We can say, only, that any form of continuity required in a film must be considered carefully. Let's study each of the 12 and learn how to achieve them.

A. CONTINUITY OF STORY OR THEME. We have a right to assume that any film made has either a story or theme behind it. Otherwise it will be meaningless. No matter what the story or theme, it should be presented logically and clearly. Once the situation or idea is made clear, the film should follow this theme carefully. It should not run off on tangents, should not bring in outside or irrelevant material, nor become complicated to the point that the audience is confused.

Simplicity is one of the basic rules to follow. The story or theme should be simple and singular, and every scene in the film should have a direct bearing on the story. If it doesn't, then it has no place in the film.

When the story or theme has been fully presented, the film should end, for added material can confuse the audience and weaken the continuity which up to that time may have been well handled.

B. CONTINUITY OF SUBJECT MATTER. Although a film may have continuity of story or theme, it can suffer from poor subject matter, or subject matter poorly presented. For example, we

shall say a filer is trying to tell a story of soil erosion due to unprecedented rainfall. He may begin with shots of a heavy downpour, followed with huge torrents of water. Then, suddenly, he might show two men studying a chart, followed by a farmer walking out of his barn. All of these are related to the central theme, but the subject matter is not continuous. No connection between the two men looking at a chart nor the farmer coming out of his barn has been made. They must be connected up if the continuity of the subject matter is to exist.

Continuity of subject matter deals mostly with a specific sequence whereas continuity of story or theme refers to the entire film.

Another example would be the introduction of a native of a foreign land which might be dressed in a most unusual costume. He would most likely be introduced through close-ups, beginning with his unusual headdress, a strange object he might be carrying in his hand, and lastly an odd looking pair of sandals or slippers. This would be followed with some bit of action by this strange individual. Here we have good continuity of the subject. He is introduced, then is shown in some characteristic bit of action. As long as the audience remains interested in this character the shots relating to him should continue uninterruptedly. Audience interest in a subject often is weakened because the film maker, when editing his film, did not give enough consideration to the continuity of his subject matter.

C. CONTINUITY OF THOUGHT. Films often suffer from lack of continuity of thought more than any of the others, simply because the filer wants to keep his film moving rapidly. While a film should be lively paced, it is true, there are times when rapid pacing can interrupt the continuity of thought. This is often true in teaching films. The filer has an idea to present. He leads up to it properly, but, thinking the film is beginning to drag, changes too quickly to something else. As a result the continuity of his thought suffers and the audience does not get the point.

Continuity of thought also suffers when too many cut-aways or similar film devices are used. When a specific idea is being presented, it is best to



Fig. 12A



Fig. 12B



Fig. 12C

forget some of the basic rules of motion picture making in order that the audience will obtain the full effect of the thought the filer is trying to get across.

D. CONTINUITY OF INTEREST. Probably no other form of continuity is as important as continuity of interest. If a film can capture and maintain the interest of those watching it, we can pretty well classify it as a commendable effort, no matter how many rules it has broken.

But maintaining continuity of interest is a somewhat difficult thing to do. The expert can maintain audience interest for two, three, and even four hours. The beginner usually finds his audience beginning to squirm at the end of ten minutes. While continuity of interest is an entire subject in itself, we'll dwell only on its more basic aspects.

In one of our earlier lessons, and in most contacts with all the basic rules of motion picture making, the matter of long shot, medium shot, and close-up appears. We shall discuss it again here, simply because it is one of the best ways to create and maintain continuity of interest.

Let's analyze why this is normally so. Look now at illustration 12A. Here we have a long shot with many things to interest us. We have two boys and a bicycle. We note at once that the fellow in the white shirt at the right is not only looking at something, but he has his hand on it as well. What is it? Is it important to us?

Well, it must be important because both boys are looking at it. At once, therefore, we, the audience, wonder what is going on. The fact that both boys are looking at this object indicates instantly that it is important. We, therefore, are interested in it.

But in this long shot we can't tell what it is, nor can we tell what the boy is doing as he touches it.

Shall we cut now to some shot down the street, of a little girl playing with her doll? Of course not! Our interest at the moment is entirely with the

subject the two boys are looking at.

The normal thing here is to go in for a closer look. So, we do just that. Instead of going to see a little girl and her doll we move closer to the boy and the thing he is handling, Fig. 12B.

Notice here how the intense interest of both boys in this object intensifies our interest, as well. This is a well-known device of the motion picture. Interest the actors in a subject and your audience will also become interested in it.

In this shot we really have three items of interest—the faces of the boys and the object being adjusted. Which shall we look at first? Let's go at once to a close-up of the item being adjusted, Fig. 12C. At last we can see it is the hand brake that is causing all the excitement. Through this old formula of long shot, medium shot, then close-up, we have maintained continuity of interest and in this instance, with the intent look upon the faces of the boys, we have intensified it.

Now we can have a close-up look of

each of the boys. Their continued interest continues our interest.

We do not mean to infer that use of the long shot, medium shot, and close-up is the only way to create and maintain continuity of interest, but it is one of the best ways. The good film editor will sense what interests his audience, and then continue that interest, no matter what scene order is required. Once interest is lost, it is often hard to regain.

E. CONTINUITY OF TIME. How often have you watched a film, only to be confused as to the order of the happenings, wondering which event came first? This often happens when parallel action is tried. (Parallel action is the showing of two simultaneous bits of action one after the other.) The filer has not made clear which piece of action came first, and this is sometimes disastrous.

A simple illustration of poor or broken continuity of time is shown in illustration 12D. In the upper photo we see a woman putting on her hat. This scene in itself clearly tells us she is getting ready to go out. Yet in the very next scene, shown below, she is coming out the door without her hat on. Confusing? Of course it is. Is her departure at some earlier time? Or perhaps hours later? Or what? We are completely confused because continuity of time was not maintained. This is also called chronological continuity, and if it isn't correct it can cause a lot of trouble.

F. CONTINUITY OF MOOD. When a film editor tries to build up a certain mood in a film, he will find it most effective when he builds continuously and does not allow a lot of interrupting influences to penetrate his path of endeavor. If, for example, you are trying to create a mood of romance between a fellow and a girl, you wouldn't inject a bit of unrelated comedy, for this would weaken the romantic mood.

A mother is very sick in the hospital. How incongruous to see a couple of nurses doing a jig outside her door on



Fig. 12D

which is a sign "Silence Requested." It takes time to create a mood of sorrow such as this, yet a laugh can destroy it in a hurry. Continuity of the mood being established is essential if that mood is to be seriously felt by the audience.

G. CONTINUITY OF BUILD-UP. This is similar to creating mood, except that here we refer to the method of achieving the emotional peak we are after. Suppose you are filming a big league baseball game and you want to build up to the climax of a tie-breaking home run. This would not be done alone by showing shots of the team in action.

If the audience is to get the real feel of being at the game, the build-up to this end must begin with shots of the crowd going through turnstiles, hucksters selling programs, hot dogs, and peanuts, the warm-up on the diamond, the people filling the stands, an old lady yelling curses at the umpire, and many other related scenes of this nature. This is the best kind of continuity of build-up. The length of the shots, which should all be short—from two to three seconds to merely give impressions—contributes heavily to the build-up. The audience begins to feel the tense situation.

Now, if we use too many cut-away shots, or if they are too long, the build-up we are attempting begins to lag. The audience becomes restless. In effect, then, our continuity of the build-up is cracking, because when a build-up to a situation is attempted, it must be continuous and consistent until the climax is reached.

H. CONTINUITY OF SUSPENSE. Suspense, much like mood and build-up, must be maintained by consistent scenes which relate to the desired objective. In this instance we want to keep the audience on the edge of their seats, wondering what is going to happen next.

Suspense, unlike mood and build-up, does not depend as much on consistency of related scenes to be successful. We can, for example, show a serious scene and follow it with one of comedy—a situation which would often break continuity of mood, but actually will add to continuity of suspense. In fact, in suspense we can show many scenes almost unrelated to the subject, yet maintain continuity of suspense.

How, then, is continuity of suspense broken? The danger lies in keeping the audience waiting too long for the climax to come. If you have a good situation in a film, the audience will wait a certain length of time to learn the outcome, but after that time they lose interest. The secret, then, is to present

the climax before this period arrives. When does it arrive? That depends upon the film and on how well the situation has been presented to the audience. In other words, the more interested they are in your situation, the longer you can keep them dangling on the end of a string.

But you must keep the situation before them, if only by casual reference, lest the continuity you have created break down.

I. CONTINUITY OF LIGHTING AND EXPOSURE. Can you imagine a sequence which is supposed to be taking place in a spooky old mansion at midnight and features very dark lighting and apparent underexposure? Can you imagine how interrupted your feeling would be if suddenly a properly, well lighted scene flashed on the screen?



Fig. 12E



The continuity of lighting and exposure would have been so completely broken that the contrast would jar you badly.

Notice what a difference you find in the two shots in illustration 12E. Though these may not "jar" you appreciably, the difference in lighting is, never-the-less, disturbing.

In the medium shot above the boy appears to be totally in the shade, which he is. Yet in the close-up, we see a sizable amount of back lighting on his hair, nose and left shoulder. If these scenes are supposed to be continuous, the continuity of lighting is broken badly. This is worth watching in all motion picture work. Inconsistency of lighting and exposure destroy the true feeling of continuity.



Fig. 12F

J. CONTINUITY OF CHARACTER. In a story-type film one of the first things to be done is to establish the characters of the persons taking part. A good example of what can happen when this is not carefully followed is shown in illustration 12F. At the top we see a boy caressing a kitten. Does this not tell us that he is a kind and friendly fellow? Of course it does. Yet in the next scene, shown below, we see him beating a dog. This would tell us he is hard and cruel. What are we to believe? The character of the boy has not been consistent.

It is essential that continuity of character be followed, lest the audience become hopelessly confused. It is true a character can change in a film, but even the change can be meaningless if the beginning characterization is not made clear so that when the change does come it comes forcefully. A classic illustration is *Dr. Jekyll and Mr. Hyde*.

Characters should be created promptly, and all of their actions and deeds should be consistent with their character. This is equally important with their manners, make-up and dress. In story films the continuity of character is extremely important.

K. CONTINUITY OF LOCATION AND BACKGROUND. The impression on an audience that has been carefully built up can be quickly destroyed if location is not consistent or backgrounds vary.

Notice how true this is in illustration 12G. Here we see a boy looking at a small gadget in the top scene. As we move in for a close-up below, no audience in the world could be asked to

PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

JUST RELEASED

32. **Creating With Transparencies**, by Lenore Bliss Hayes. A must Lecture for those who wish to improve their 35mm color technique. You are shown how to make effective color slides using the techniques of etching, reticulation, montages, and overlays. 73 slides in brilliant colors accompany the 40-minute tape.

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4. **Still Life**, by Anne Pilger Dewey, Hon. PSA, FPSA. This Lecture will be of prime interest to the beginning b&w worker. The new color shooter will also find much of interest. You are shown the posing, lighting, and arrangement of still life subjects. 28 b&w slides with a 55 minute tape.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

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445 Allison Ave.,
Washington, Penna.

believe that this is a direct follow-up to the medium shot above. The difference in backgrounds is enough to destroy that illusion.

How often this happens, for instance, in filming a landscape with a clear blue sky. A person walks into the scene. In

have sufficient tie-in value to keep the background consistent.

Yet in the third picture everything seems mixed up. The car is headed from left to right, indicating an opposite direction for the action from this point on. Their house is nowhere to be seen. The house across the street has no bearing on the scene, and just how the boys got in this particular position, we don't know. Maybe this third shot is of the boys coming home. Is it? We really don't know, do we?

Now shots 1 and 2 are satisfactory, for the continuity of the action is satisfactory. Everything seems consistent. But in the third shot it would have been much better to have placed the camera on the opposite side of the car, looking back at the house. This would have tied in the background, would have showed the car heading from right to left, which has been the direction of travel since the action first started in shot 1.

Notice how, in any series of progressive action, the shots can be shown in only one definite order. Try to imagine these three shots in any other order. Impossible, isn't it? And this is true with many shots on movie film. Con-



Fig. 12G

the close-up which follows we note the sky filled with clouds. The continuity of background thus broken jars the audience, and gives them a feeling of uneasiness.

L. CONTINUITY OF ACTION. As mentioned earlier, many beginning filmmakers think of continuity as being only of action. True, continuity of action is important, and when photographing action scenes, the filmmaker must keep in mind how the scenes are going to go together, yet continuity of action is lost if continuity of character, background, location, lighting, exposure and the many other types we have discussed, is not also kept in mind.

Let's look at illustration 12H. Here are three simple shots. Two boys come out the front door of a house, head down the walk to their car, and get in. In three shots we have good continuity of action. In fact, that is exactly what the boys did for this illustration. Nothing was faked or posed. It is a series of three true to life shots.

However, let's analyze them.

In the top scene we have the boys coming out the door going from right to left. In the second shot they have advanced a ways down the walk, still in the direction from right to left, and the backgrounds in both of these shots



Fig. 12H

tinuity of action demands a specific order, and a different order breaks the continuity.

M. **FILM IS CONTINUITY.** Throughout any motion picture, continuity is ever present—one or more of the many kinds we have discussed here. It is

difficult to keep all of them perfect. Some demand care when shooting the film, others matter only when the film is being edited. Both, however, are essential elements to the perfect film effort, and all of them must be carefully followed if a forceful, interesting film is to be created.

Cinema Clinic

Conducted by George W. Cushman, APSA

True Color

WHAT IS true color? I suppose it would be a color rendition exactly the same as the color of the original object.

How many of us get the true color of the object when we project it on our screens? I doubt if that ever happens, simply because there are so many variables that enter in between the time we see the object on a sunny day and the moment a few days later when we see it projected on a screen in a darkened room.

What are these variables? Well, first of all there is the matter of the color temperature of the light by which our pictures are taken. It varies from hour to hour. But let's say that at a given hour on a given day the color temperature in degrees Kelvin exactly matches that of the film being used. We remember the color of the subject in our mind, or at least we like to think we do.

So we expose the film. Do we give it the proper exposure? No, of course not, for the proper exposure on a red bloom of a flower at this instant is not the proper exposure for the green leaves on the stem underneath. So, right off the bat our exposure is off—not much, but just enough so that the color won't be exactly true.

Then we wonder, was the film fresh? We forgot about that. And how long will it be until the film is processed? That, too, has a bearing on the correct color rendition.

Does the processing laboratory do a perfect developing job? Is there a slight predominance of red, or a slight lack of yellow? And didn't we forget all about whether or not the lens in the camera we used was color free or not? Perhaps it has a slight bluish tinge; we really don't know.

Anyway, the film is processed and returned to us, and immediately we get

out the projector to see our results. We throw the picture on the screen. My, my! That color isn't true at all. What is the trouble? How about the projection bulb? Well, it's a bit old now, may have a slightly yellowish cast. Or is that because the line voltage is down a bit, as it generally is in some areas during the early evening hours. If it is supposed to be 117 volts and is really only 113 volts, that would cause the bulb in the projector to be more yellowish than it should be. But how are we going to tell?

Then there are the condensing lenses in the projector. Are they pure white? And the reflector—has it discolored any lately, during the past few weeks? And the projection lens itself. Is the glass pure white? And lastly the projection screen. Is there any discoloration?

Now, then, how many places have we mentioned which could affect the true color? At least a dozen. Suppose each one added a bit to the yellow side of things. Even a very small amount multiplied by 12 would give quite a yellowish tinge, wouldn't it?

Yet the biggest variable we forgot to mention, and that is our perfect memory. Of course we can remember *exactly* how the subject looked, even though it was several days or weeks ago, in a distant city! That's what we would like to think.

And what's more, haven't we forgotten the ability of our eyes to adjust to off-color conditions? I recall one time I dropped in on a friend while he was projecting a roll of color film on his living room wall. "Go right ahead," I said. "I'll watch." I did, and I thought his color was quite good—very true and lifelike.

Well, imagine my surprise when he turned on the room lights and I saw that his living room wall was a light cream color. Yet his films didn't appear in the least to be off in this direction. Why not? Simply because my eyes had

adjusted for the yellow color. They had automatically compensated for this difference. If you think my eyes are bad, I have but to suggest you make this experiment. Obtain a piece of cardboard or any smooth surface which is not white—either light blue, yellow, or any other light tint. Project any color roll you have on it. At first you will notice the difference, mainly because you are aware of it, but notice that after about two minutes you won't see any change in the color. It will look all right to you. Your eye has simply compensated for this color change and accepts the tint for white.

There are other variables, too, such as the distance from projector to screen. If too close, the colors look too light, and if too far away they look dark and muddy. Practically all filmers use a light much too bright in their projectors, and since condensing lenses vary with different makes, a 500-watt light in one projector will put more light on the screen than in another.

How do we settle all this? The answer is, we don't. The day will never come when all of these many variables are perfect at the same time. All we can do is to try for perfection, and then accept the best we can get.

I think I shall always look a bit skeptically or possibly forlornly at my friends who say "But that isn't the way it looked—the processing must have been lousy." First of all, I must commend them for having perfect memory, and second, I would remind them that there are dozens of variables that contribute to what they call "off color." If we can settle for acceptable results that are consistent from scene to scene, we have a lot for which to be thankful. •



A lovely lamp table in Cherry wood with Fruitwood finish . . . and inside is stored your home movie or slide projector, films, slides and all supplies. Spring operated projection surface with adjustable incline, electric connections, concealed casters, locked storage. 18" x 28" x 27" high. Only \$189.95
ALSO ask about "little home office" for typewriters. WRITE FOR COMPLETE INFORMATION!



SOOT and WHITEWASH

Continued from page 28

Develop the entire test piece for four minutes in D-11 at 68°F. Rinse and fix for several minutes. As the image will appear as a positive, it must be viewed by transmitted light. The test area with proper exposure will show strong tonal values and should resemble a good contact print. Make your full diapositive with the exposure selected, develop, rinse and fix. Wash the film in running water for about ten minutes and hang to dry. Because Kodalith film is extremely thin it dries rapidly and will be ready to use in a very short time. You can speed up the drying by using an electric fan.

Step No. 2—Making the Negative.

Place the dry diapositive in contact with a fresh piece of Kodalith in the printing frame (emulsion to emulsion) and make a test as before. Develop, rinse and fix. Select exposure which shows the light areas to be opaque and the shadows transparent. Make the final negative, develop, rinse, fix and wash as before.

Step No. 3—Making the Print

Materials:

Enlarging paper (normal)

Developer—Dektol, diluted 1 to 2

Yellow safelight (used for enlarging papers).

The high contrast negative is put in the enlarger. Now you can let your imagination take flight. The size, format and final positioning of the subject matter becomes an exciting adventure.

If you find that delicate lines in your negative appear thicker and bleed into the white areas, use a smaller aperture opening in your enlarger lens and keep your exposure time to a minimum. Correct exposure should give you a print with good blacks in about one minute of developing time.

Pinholes often appear in great numbers when working with high contrast material. To remove them apply Kodak red opaque. This substance is water soluble and is painted on the shiny side of your negative with a small water color brush. You can use a retouching stand or you can tape the negative on your window and work with the light coming through. The application of opaque need not be expertly done as the density of the negative in the highlight area is extremely heavy. Care should be used, however, when the work necessitates painting close to the outlines of objects. If only a few pinholes appear within the area you wish to use as your final print, you can place small pieces of cardboard on them during the enlarging process.

The technique of high contrast can be pushed further by sandwiching the

diapositive and the negative slightly out of register. This produces a result that resembles a bas-relief photograph, but gives an unusual effect due to the elimination of most of the middle tones.

Book Reviews

SOUTH AFRICA—the Land, the People; edited by Dr. A. D. Bensusan, FRPS, FPSA, with a foreword by His Excellency the Governor General. Cloth bound, 7x10 inches, 145 b&w illustrations, 35 shillings. Published by Howard Timmins of Cape Town.

THIS BOOK shows the result of an ambitious project of South Africa—creating a photographic exhibition to celebrate the Golden Jubilee of the nation. The exhibition was two years being gathered and selected, with a total of over 250,000 photographs in the original collection. The show was based on the "Family of Man" idea, depicting various phases of the South African life, incorporating both the individual's and nation's achievements and disasters, as well as the hardly believable grandeur of the scenery found throughout this great land. The exhibition was a monument to the inspirational personality and organizational ability of Dr. Bensusan, who is well known here from his 1954 PSA National Lecture Program tour and attendance at the Chicago PSA convention of that year.

The high-grade paper used furnishes an excellent medium for the reproduction of the great pictures in the book; pictures of the highest artistic and technical quality, showing among the many facets of South African life, a Malay wedding, a pair of elephants with tusks and trunks locked in play or combat, native hotels, floods, sand dunes, sports, gold mines, many pictured human emotions, humor, wonder, fright, pathos, joy, plus excellent nature pictures and impressive scenics. The book consists of a carefully chosen selection of the best of this gigantic exhibition, and is recommended as a worthy addition to the library of anyone interested in photography or in knowing more about South Africa.—Ray Miess, FPSA, Chairman, PSA International Affairs Committee.

[Note: Dr. Bensusan, whom many PSAs will remember, has graciously made available to us a group of pictures from his *Life of Our Nation* exhibit. They are so exciting, both as photographs and in relation to world problems, that we plan on presenting a selection of them in the November issue of the JOURNAL.—ED.]

AUTUMN COLOR

Continued from page 8

shooting with the sun shining through the leaves.

For another, we can abandon the hackneyed red-sweater bit and make good use of blue clothing on our models, because the reds, yellows and oranges will predominate now, and a well-filled blue sweater will lend a good interest accent.

If the area's summer has been dry and the leaves are turning brown before producing the brilliant hues we seek, don't give up the ship. Nor even if you can get out only on an overcast day, when the colors are not sparkling. Just whip out the old polarizing filter. Even brown leaves have plenty of colors in them in October, and elimination of the polarized reflected light will let them come through, especially at close range. You may be amazed at the color you can capture this way when all seems lost.

And with that filter the sky will come in more blue, which is just right for fall scenes, both to provide a cool contrast for the warm foliage colors, and because deep blue skies are in the mood of autumn. This is the time to make that polarizing filter pay its freight.

This Month's Cover

We are indebted to The Bullard Company, manufacturers of machine tools, Bridgeport, Conn., for the use of the color plates from which this month's cover was printed.

The picture, sold by Publix Pictorial Service, was taken by Harland Sutherland, a former PSA member who inherited the landscape photography concern of Kabel Art Photos, Dayton, Ohio, from his uncle, John Kabel, fifteen years ago.

Sutherland found the red barn and pond after a search which led him across northwestern New England. During his travels he also located two scenes that made double-page spreads for the *Saturday Evening Post*, one of which won a merit award in the Freedoms Foundation competition. He has a comfortable home in Dayton and, tongue in cheek, bemoans the circumstances that keep him traveling across the country in search of pictures to maintain a way of living he seldom can be at home to enjoy.—ED.



Meet, greet, these new PSAsers

every member gets a member

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MC
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Charles F. Swenson
COOLIDGE, George D., 1060 Westridge Dr., Menlo Park, Calif. 860 P
MC
CORNISH, Reynelle G.E., 1024 S. Westmoreland Ave., Los Angeles 6, Calif. 860 C
LeRoy D. Owen
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MC
KEYARTS, Eugene, Rt. 4, Neck Rd., Madison, Conn. 860 CNJ
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Ron Ferris
MASSIE, Lewis E., P.O. Box 745, DelMar, Calif. 860 J
MC
MAURER, Dr. Francis C., 550 Spruce St., San Francisco 18, Calif. 860 CN
MAURER, Mrs. Sally (Dr. Francis C.) 550 Spruce St., San Francisco 18, Calif. 860 CN
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National Lecture program

Fred Ruch, APSA to Make Tour

The NLP Committee announces that Dr. Fred J. Ruch, APSA, of Plainfield, N. J., will make his second PSA-sponsored tour starting April 2, 1961.

The speaker, nationally known as color slide exhibitor, judge, teacher and lecturer, will travel across the Central U. S. to the Southwest, thence to the West Coast. His general route will be through or near the following cities: Pittsburgh, Columbus, Indianapolis, St. Louis, Kansas City, Wichita, Tulsa, Oklahoma City, Wichita Falls, Fort Worth, El Paso, Tucson and Phoenix.

The ability to make outstanding photographs, as well as the desire and competence to convey this knowledge to others, are attributes possessed by few individuals. Dr. Ruch is one such amateur. A retired optometrist, he is now able to devote considerable time to his hobby. An avid exhibitor, Dr. Ruch is a 5-star exhibitor in Color and has 4 stars in Nature.

Dr. Ruch offers two programs. They

are, "How to Take and Make Better Color Slides" (first presented on his 1956 NLP Tour) and a new and intriguing lecture, "Color Slide Derivations and Montages." The fee for either program is \$75.

Clubs and councils wishing to book Dr. Ruch or desiring further information, should communicate with Maurice H. Louis, FPSA, 333 West 56th St., New York 19, N. Y.

An additional booking will bring the NLP tour of Barbara Green, FPSA, described in detail in last month's JOURNAL, to Billings (Mont.) CC on Oct. 24. The Colorado Council of Camera Clubs has scheduled two of her lectures instead of one. She will present her color program Oct. 28 and her b&w show on the 29th, both at the American Association of University Women's Auditorium, Denver.

New Line of PSA Jewelry Introduced at Convention

A newly designed line of official PSA jewelry, more attractive than ever, will be introduced at the Houston convention. It includes pins and buttons which indicate length of membership in gold on a blue enamel background.

Here are some of the new items:

regular buttons and pins, \$2.25; length-of-membership buttons and pins (5, 10, 15 or 20 years), \$3; tie bars, \$5; tie chains, \$3; Zippo lighters, \$4.75; bracelets, \$4.50; cuff links, \$9; necklaces, \$6.50; key chains, \$4.50, and cloth shoulder patches, \$2.

ZONE NEWS—Western

Continued from page 15

them and guided them about. In the afternoon they attended the rodeo where some members were permitted to shoot close-ups of the activities, including the exciting chuck-wagon races. The return route was through Montana and many scenic points.

Santa Barbara Nature Show

The local showing of slides and prints of the Ninth Santa Barbara International Salon of Nature Photography was well attended and much enjoyed. The weekend in Los Angeles with the El Camino club for the slide showing there proved a very happy event for those who took advantage of El Camino's always generous hospitality. After a fine supper at Plummer Park, the group, led by Alda Van Poppelendam, went to the top of the City Hall and to China Town for night pictures. The next day the group went to Los Angeles harbor

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism () Stereo ()
Motion Picture () Pictorial () Techniques ()
Nature () My choice of one free divisional
affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE Name Mr.
PRINT Mrs.
OR TYPE Miss
Street
City Zone..... State.....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:
Address:

Date

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships, (husband-&wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

for pictures and spent a most enjoyable day.—*From The Camera Angle, Bulletin of the Channel City Camera Club, Santa Barbara, Calif.*

CANADIANA

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

Rarely Has So Much . . .

Why is it that PSA Regionals in Eastern Canada don't draw the crowds? Previous Regionals in Quebec City and Toronto had relatively meagre attendances. The 1960 Montreal convention, largest so far in Eastern Canada with a registration of 170, was way below the potential of the most densely populated areas of the U. S. and Canada.

General Chairman Gino Maddalena puts it this way: "We had an extremely successful convention in every respect except attendance, which PSA officials agreed was due to the fact that Grand Rapids Regional was too close to Montreal both in distance and dates. Secondly, the Montreal meeting was only two weeks away from the New England CCC Outing at the University of Massachusetts." (With 1,950 registered).

Writing of the Montreal Regional, former ZD Wally Wood comments that, while small and unsuccessful in the monetary sense, it was highly successful in all other aspects, apparently so much so that the holding of a PSA National Convention in Montreal for 1964 has been discussed.

Attendance-wise, the most conspicuous letdown was Toronto, which has the longest club affiliation and individual PSA membership list of any city in Canada. There were only 4 Toronto registrations at Montreal Regional, 3 of these being program lecturers Mary Ferguson, Cliff Pugh and Jack Ruddell, whose contributions to nature, portraiture and motion picture subjects, respectively were of national convention standards. Ida Vogan, widow of the late Sam, completed the small but distinguished coterie from the Ontario capital.

Reason for the token Toronto attendance would not be attributed to lack of pub-

licity. Generous PSA JOURNAL publicity, plus invitational circularization from Montreal, supplemented by three CFRB Radio Camera Club broadcasts, one CHCH-TV telecast, and Toronto daily newspaper references, should have kept most Ontario photographers and PSAers well informed about the Montreal Convention.

In addition to the fine Canadian program contribution, were lectures by top name visitors. There were field trips that couldn't be duplicated any other place—to the National Film Board studios, St. Jean Baptiste Parade, St. Joseph's Shrine, St. Helen's Island and the Botanical Gardens, and an air flight over North America's spectacular St. Lawrence Seaway, upriver to Cornwall. In all there was a feast of activity, and picture matter galore, wrapped around the distinctive HQ atmosphere of Montreal's plus-ultra Queen Elizabeth Hotel, and warmed by the fun, camaraderie and stimulation characteristic of any PSA get-together.

In sum total, rarely has so much fun, entertainment and education been provided by so many, to be so thoroughly enjoyed by so few.

SOUTH OF THE BORDER

Editor: J. L. Zakany
Volcan 129, Lomas, Mexico, D.F.

Cuba

To his great collection of Intl. amateur movie awards, including 2 PSA Gold Medals, ANTONIO CERNUDA recently added: the David O. Selznick Movie Photographer Golden Achievement Award, for the top amateur film (chosen from 8 previously selected finalists) at the Hollywood Film Festival & Photo Fair, organized by *Movie Photographer* magazine, with *Ten Cents* last year's winner of the PSA Motion Picture Gold Medal; and the Robert J. Flaherty Award in *U. S. Camera's* Better Movie Making Contest, with *Ritmo en Tránsito*. (A su gran colección de premios internacionales para aficionados en cine, incluyendo 2 Medallas de Oro de la PSA, recientemente agregó: el David O. Selznick Movie Photographer Golden Achieve-

ment Award, para la mejor película amateur (escogida entre 8 finalistas) en el Festival y Feria de Cine de Hollywood, organizados por la Revista *El Fotógrafo de Cine*, con *Diez Centavos* ganadora en 1959 de la Medalla de Oro de la Sección de Cine de la PSA; y el premio Robert J. Flaherty en el Concurso de Cine de la Revista *U. S. Camera*.)

Mexico

Charter member and for over 10 years Club Bulletin Manager of CFM, José Turu, APSA, has been appointed to the Panel of Judges of Rotary Club's World Photo Contest, to be held Oct. 26-28, in Chicago. (Socio fundador y por más de 10 años Administrador del Boletín del CFM, figura en el Jurado del Concurso Mundial Fotográfico del Club Rotario, que se celebrará en Chicago, el próximo 26 a 28 de octubre.)

Jerome and Bertha Koch, PSAers from Auburn, Calif., for the nth time travelled thru Mexico, last July, by trailer, with stop-over in Mexico City, where y Ed and wife and Manuel Carrillo, PSA, and wife, had them to dinners at their respective homes. Both hold and have held high offices in Placer CC of Auburn, and he was recently appointed Assistant Editor for CD of this JOURNAL. (Socios de la PSA, de Auburn, Calif., por la enésima vez viajaron por México, en julio ppdo., en remolque, siendo invitados, durante su estancia en México, D. F., a cenas en las casas de Manuel Carrillo y Sra., y de este Editor y Sra. Ambos son y han sido altos funcionarios del Foto Club Placer de Auburn, y él fué nombrado recientemente Editor de la Sección de Color de la PSA, ante este Journal).

Ursula Toomey and her sister again visited Mexico City, on the way to South America in search of photos. Her *Rumbles and Ruins* lecture on Mexico and Guatemala twice was presented to capacity houses at the George Walter Vincent Smith Art Museum of Springfield, Mass. (y su hermana, nuevamente visitaron México, D. F., rumbo a Sud América en busca de fotografías. Su conferencia ilustrada con transparencias de México y Guatemala, "Rumbles & Ruins," fué presentada ante llenos totales en el Museo de Arte George Walter Vincent Smith, en 2 ocasiones.)

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 40, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

WANTED—2-7½" lenses for Bell & Howell Filmoid Slidemaster projector Model 154-A or will buy complete projector with 7½" lens. State price and condition of equipment. Clarence A. Kissinger, 4400 Market St., Youngstown 12, Ohio. 2110

SALE—Leica IIIf cassettes, brand new, \$1.00 plus postage. Carl Hart, Wyomissing, Berks County, Pa. 2110

SALE—Bell & Howell Monitor Mixer, used very little, cost new about \$150. Best offer over \$90. A. L. Binckeborn, P. O. Box 532, Middletown, N. Y. 2110

SALE—Popular Photography, vol. 1 thru 9—numbers 1-6 each year, plus 5 index nos. John Collis, Main St., Belchertown, Mass. 2110

SALE—90mm f/6.8 Angulon lens, Compur MX shutter \$25; 135mm f/6.3 Wide-Field Ektar lens, Supermatic synchro shutter \$75; both like new. E. G. Anderson, 731 E. Harvard Rd., Burbank, California. 2110

SALE—Stereo views in color. All originals. 181 Europe-374 U.S.A.-19 Hawaii-65 West Indies-25 Canada. A real bargain. Itemized list furnished on request. Harry D. Gaines, 24 Branch St., St. Louis 7, Mo. 2110

SALE—2½x3½ Curtis Color Scout Camera, Goerz lens, 1 set each of film holders and pack adapters. New filters and mirrors, in fitted case. Best offer or trade for good Pathé 16mm movie camera. Kilmitt Repriscope, 30mm f/5.6 lens, gunstock mount, for Leica. Louis W. Braun, 166 W. Washington St., Chicago 2, Illinois. 2110

SALE—19 9x12 cm Kodak Cut Film Holders, few other makes \$1.50 each, 9x12 film pack adapters \$2.00 each, 10 9x12 cm Kodak #4a cut film developing hangers 75¢ each or entire lot \$25.00. Frank Gill, 106 Lincoln St., Oil City, Pa. 2110

SALE—Leitz screw mount SOOKY attachment \$24.00. Also BOOWU attachment \$20.00. Both practically never used. Sent postpaid. F. N. Skinner, 376 Pleasant St., Roselle, Illinois. 2110

WANTED—Leitz screw mount visoflex and matching lens; extension head for Braun EF2, Braun EF3 with 2 heads. Ray D. Harvey, 4607 Jefferson, Kansas City 12, Mo. 2110

WANTED—Leica III-F, red dial, body only. Write best price for cash and state condition, please. L. D. Hanson, APSA, 300 11th Ave., So., Minneapolis 7, Minn. 2110

WANTED—To borrow for about one month. William Mortenson's book on posing the model. Return and good care guaranteed. Gordon D. Knight, Box 98, Estevan, Sask., Canada. 2110

WANTED—PSA's National Lecture Program continually seeks outstanding photographer-lecturers. Don't be modest! For further details, write: Maurice H. Louis, FPSA, 333 West 56 St., New York 19, N. Y. 2110

AUCTION—Ten years of PSA Journals, 124 copies. Original list \$1 each. As a group only to highest bidder. Great opportunity for library, school, or industrial organization for future research facilities. See conditions in feature article March issue. Send bid and check for 25% to Auction, Headquarters Improvement Fund, 2005 Walnut St., Philadelphia 3, Pa. (Bell Telephone Lab News please copy.) 2110

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.)

Ceylon (M,C) Closes Oct. 6. Exhibited Nov. 4-13 at Lionel Wendt Memorial Art Center. Data: Hon. Secy., Photographic Society of Ceylon, Lionel Wendt Memorial Art Center, 18 Guildford Crescent, Colombo 7, Ceylon.

Hong Kong (PSHK) (M,C) M Closes October 9; C Closes Oct. 23. Exhibited Nov. 28-Dec. 3 at St. John's Cathedral Hall. Data: Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong.

Arizona (M,C) Fee \$2.00. Closes Oct. 12. Exhibited Nov. 4-13 at Arizona State Fair. Data: Lept. S. Photography, Arizona State Fair, Phoenix, Arizona.

Leeds (M,C) Closes October 12. Exhibited Nov. 19-Dec. 4 at City Art Gallery. Data: A. Gardner, 44 Moseley Wood Green, Leeds 16, England.

Chicago (M,C) Fee \$2.00. Closes Oct. 15. Exhibited Nov. 6-27 at Museum of Science & Industry. Data: Loren M. Root, FPSA, 3314 Central Street, Evanston, Illinois.

Cuba (M) Fee \$2.00. Closes Nov. 1. Exhibited Dec. 1-15 at Club Gallery; Dec. 16-31 at Palacio de Bellas Artes. Data: Club Fotográfico de Cuba, O'Reilly 365, altos, Havana, Cuba.

Hillcrest (Phillipburg) (M,C) Fee \$1.00 plus postage; no postage required if forwarded to 1961 Newark Salon. Closes November 4. Exhibited Nov. 22 at YWCA, Easton, Pa. Data: Exhibition Secy., Hillcrest Camera Club, Inc., PO Box 225, Phillipsburg, New Jersey.

Lincoln (M) Closes Nov. 5. Exhibited Dec. 3-31 at Usher Art Gallery. Data: J. Barnatt, 7 Haffenden Road, Lincoln, England.

Calcutta (AOP) (M,C) Closes Nov. 6. Exhibited Dec. 24-Jan. 6 at Artistry House. Data: Association of Photographers, 31 Karbala Tank Lane, Calcutta 6, India.

Barreiro (M,C) Closes Nov. 10. Exhibited in December. Data: Grupo Desportivo da CUF, Barreiro, Portugal.

Chile (M,C) Closes Nov. 12. Exhibited Dec. 6-26. Data: Foto Círculo de Chile, Huerfanos 1223, Of. 14, 2nd piso, Santiago, Chile.

Lucknow (M,C) Closes Nov. 15. Exhibited Dec. 24-31. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Des Moines (M,C) Fee \$2.00. Closes Nov. 19. Exhibited Dec. 3-31 at Des Moines YMCA Bldg. Data: YMCA Movie & Camera Club, Des Moines YMCA Bldg., Des Moines, Iowa.

Uitenhage (M,C) Closes Dec. 20. Exhibited at Arts Hall, Port Elizabeth a/fn. 30-Dec. 4; Uitenhage Town Hall Feb. 6-11. Data: Eastern Cape Intl. Salon, PO Box 1322, Port Elizabeth, Cape Province, South Africa.

Birmingham (M,C) Closes Jan. 14. Exhibited Feb. 11-25 at Royal Birmingham Society of Artists Galleries. Data: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England.

Newark (M,C) Fee \$1.00 plus postage; no postage required if forwarded to Teaneck Salon. Closes Jan. 14. Exhibited Jan. 26-Feb. 16 at Newark Public Library. Data: Mrs. Anne M. Jordan, Sec. 225 Smith St., Newark 6, New Jersey.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 1822 Leland Ave., Chicago 40, Illinois.

Toronto (M,C) Fee \$1.50. Closes Jan. 30. Exhibited March 2-16. Data: Toronto Camera Club, 130 Eglington Ave., East, Toronto 12, Canada.

Biford (M) Fee \$1.00 plus postage. Closes Feb. 1. Exhibited March 6-21 at Gantshill Library. Data: A. G. Sugg, 62 Bushwood, Leytonstone, London E11, England.

Oslo (M) Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

Rochester (M,C) Fee \$2.00. Closes Feb. 6. Exhibited March 3-25. Data: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, New York.

Melbourne (M,C) Closes Feb. 10, 1961. Exhibited March 29, 1961. Data: Allen G. Gray, ARPS, 101 Nicholson St., East Coburg, Victoria, Australia.

Wilmington (M,C) Fee \$1.50. Closes Feb. 13. Exhibited Feb. 21-March 26 at Wilmington Society of the Fine Arts. Data: LeRoy S. Brooks, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

San Jose (M,C) Fee \$2.00. Closes Feb. 15. Exhibited March 5-31 at Rosicrucian Art Gallery. Data: Light and Shadow Club, 245 South 1st., San Jose, California.

Montreal (M,C) Closes Feb. 20. Exhibited March 11-April 2 at Museum of Fine Arts. Data: Gino Maddalena, Chairman, 1262 Place Royale, St. Martin, Quebec, Canada.

Tarneek (M,C) Fee \$2.00. Closes Feb. 25. Exhibited March 11-25 at aGarden State Plaza Auditorium, Paramus, N. J. Data: Miss Joan Johannesen, 20 Franklin Rd., West Englewood, New Jersey.

Adelaide (M,C) Closes April 22. Exhibited May 29-June 3. Data: Adelaide Camera Club, Box 602E, G.P.O., Adelaide, South Australia.

Parana (FCP) (M) Closes Oct. 1. Exhibited Nov. 5-20 at State Library. Data: Foto Clube do Parana, Biblioteca Pública do Estado, Caixa Postal 2509, Curitiba, Parana, Brazil.

Warsaw (M,C) Closes Oct. 15. Exhibited in March in Warsaw, later in Krakow, Katowice, Wroclaw, Poznan and Gdansk. Data: Biuro II Miedzynarodowej Wystawy Fotografii, Artystycznej, Warsaw, pl. Małachowskiego 3, Poland.

Japan (M) No entry fee. Closes October 31. Exhibited from February to July in Tokyo, Osaka, Nagoya, Fukuoka, Sendai and Sapporo. Data: Salon Secy., 21st Intl. Photographic Salon of Japan, Asahi Shimbel Bldg., Yurakucho, Tokyo, Japan.

Tarrasa (M,C) Closes Oct. 31. Exhibited Nov. 21-Dec. 11. Data: Sr. Secretario del Salón, Grupo Fotográfico y Cine Amateur, Casino del Comercio, Tarrasa, (Barcelona), Spain.

Royal Members (M,C) Limited to members of Royal's Pictorial and Miniature Camera Groups. No entry fee. Closes Nov. 9. Exhibited in January. Data: Hon. Secretary, Royal Photographic Society, 16 Princes aGte, London SW7, England.

Milan (M) Fee \$2.00. Closes Dec. 31. Exhibited in April. Data: Segreteria Gran Premio Milano, Via Fabio Filzi 17, Milan, Italy.

Budapest "Weekdays and Holidays" (M,C) No entry fee. Limited to the theme "busy weekdays and leisurely holidays." Closes Jan. 31. Exhibited April 22-May 20. Data: Association of Hungarian Art Photographers, PO Box 166, Budapest 4, Hungary.

Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolf Kohner, APSA, West Main St., Amenia, N. Y.) Entry fee \$1.00 unless otherwise specified.

Arizona—Nov. 6-12, deadline Oct. 12. Forms: Mrs. Louise DeWitt, Dept. "S" Photography, Arizona State Fair, Phoenix, Arizona.

Evansville: Nov. 13-17, deadline Oct. 24. Forms: Presley Hill, 1610 Ravenswood Drive, Evansville, Ind.

Hong Kong: Nov. 28-Dec. 9, deadline Oct. 30. Forms: Ho Ka Ki, 217A Prince's Bldg., Hong Kong. 2½ x 2½ slides accepted.

Worcestershire: Oct. 31-Nov. 24, deadline Oct. 31. Forms: E. Finch, 16 Westminster Road, Ronkswood, Worcester, England.

Aiken: Nov. 13-20. Deadline Nov. 1. Forms: J. H. Lacher, P.O. Box 782, Aiken, South Carolina

Metropolitan New York: Nov. 15-Dec. 1, deadline Nov. 1. Forms: Nan Justice, PO Box 226, Wall St. Sta., New York 5, N. Y. 2½ x 2½ slides accepted.

Mississippi Valley: Nov. 5-8, deadline Nov. 1. Forms: E. V. B. Prince, APSA, 8840 Eager Road, Brentwood 17, Mo. Entry fee \$1.25.

Calgary: Nov. 8-10, deadline Nov. 2. Forms: Chas. J. Everest, 142 Rosery Drive, Calgary, Alberta, Canada.

Cuba: Dec. 10-17, deadline Nov. 14. Forms: Club Fotográfico de Cuba, O'Reilly 366, altos, port. Compostela, Havana, Cuba. Up to 3½ x 4 slides accepted.

Hillcrest: Nov. 21-30, deadline Nov. 4. Forms: Hillcrest Camera Club, P. O. Box 225, Phillipsburg, N. J.

Turin: Nov. 28-Dec. 16. Deadline Nov. 4. Forms: Società Fotográfica Subalpina, Via Bogino 25, Turin, Italy.

Leaside: Nov. 20-25, deadline Nov. 12. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Santiago: Dec. 6-26. Deadline Nov. 15. Forms: Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

Birmingham: Feb. 17-25, deadline Jan. 14. Forms: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England. Up to 3½ x 3½ slides accepted.

Newark: Jan. 26-Feb. 7, deadline Jan. 14. Forms: Mrs. Ann M. Jordan, 223 Smith St., Newark 6, N. J.

Minneapolis: Feb. 19-23, deadline Jan. 23. Forms: A. Kenneth Olson, 3437 Blaisdell Ave., Minneapolis 8, Minn.

Springfield: Feb. 8-21. Deadline Jan. 26. Forms: Conrad Boiard, 147 Pasco Road, Indiana Orchard, Mass.

Toronto: Feb. 27-28, deadline Jan. 30. Forms: H. D. L. Morgan, Toronto Camera Club, 130 Eglington Ave., East, Toronto 12, Ontario, Canada.

Valparaiso: Feb. 20-March 11, deadline Feb. 4. Forms: Rene Silva T., Casilla No. 1907, Valparaiso, Chile.

Rochester: March 5-19, deadline Feb. 6. Forms: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, N. Y. Entry fee \$1.25.

Oslo: March 11-19, deadline Feb. 6. Forms: Oslo Kamera Club, PO Box 5231, Oslo NV, Norway. 2½ x 2½ slides accepted.

Wilmington: March 5-26, deadline Feb. 13. Forms: LeRoy S. Brooks, Delaware Camera Club, PO Box 401, Wilmington 99, Del. Entry fee \$1.50.

Light and Shadow: March 5-19, deadline Feb. 15. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2½ x 2½ slides accepted.

Melbourne: March 20-29, deadline Feb. 17. Forms: J. B. Fanning, 20 North St., Ascot Vale, Victoria, Australia.

Lake Erie: March 6-12, deadline Feb. 21. Forms: Morton Strauss, 2619 Edgerton Rd., University Heights 18, Ohio. 2½ x 2½ slides accepted. Entry fee \$1.25.

Teaneck: March 11-25, deadline Feb. 25. Forms: Miss Joan Johansen, 20 Franklin Rd., West Egglewood, N. J. Entry fee \$1.25.

New York: April 7-14, deadline March 10. Forms: Mrs. Gertrude E. Wohltman, P.O. Box 127, Kingsbridge Sta., New York 63, N. Y.

Charter Oak: March 21-22. Deadline Feb. 27. Forms: Mrs. Chris Mann, 55 White Street, Hartford 6, Conn.

Montreal: March 11-21, deadline Feb. 27. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

New Zealand: April 3-13, deadline March 21. Forms: Exhibition Sec., PO Box 2952, Auckland, New Zealand. Also: Mr. A. Singleton, 8 Applebury Rd., Blackpool North, Lancashire, England.

A.P.F. Adelaide: May 29-June 3. Deadline April 22. Forms: D. D. Mullins, Box 602E, GPO, Adelaide, South Australia.

Guatemala: May 26-June 2. Deadline May 5. Forms: Club Fotográfico de Guatemala, Paseo Rubio 24A, Guatemala, C.A.

Auckland: May 25-June 12, deadline May 10. Forms: Rodney A. Hoggard, PO Box 560, Auckland, New Zealand. 2½ x 2½ slides accepted.

Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 55, Ill.

Kentucky, Nov. 7-19, closing Oct. 26. Forms: Dr. L. A. Krumholz, Dept. of Biology, University of Louisville, Louisville 8, Kentucky.

Worcestershire, Oct. 31-Nov. 4, closing Oct. 19th. Slides. Forms: E. Finch, 16 Westminster Rd., Ronkswood, Worcester, England.

Audubon, Nov. 7th-28th, closing for prints Oct. 19th. slides Oct. 26th. Forms: Barbara Dinsmore, 37 Maple St., Easthampton, Mass.

Mississippi Valley, Nov. 16-26, closing Nov. 1. Slides. Forms: A. V. B. Prince, 8840 Eager Road, Brentwood 17, Mo.

Stampede City, Nov. 8-10, closing Nov. 2. Slides. Forms: Caa. J. Everest, 142 Rosary Drive, Calgary, Alberta, Canada.

Leaside, Nov. 20-25, closing Nov. 12th. Slides. Forms: K. E. Bryant, 25 Sutherland Drive, Toronto 17, Ontario, Canada.

Vaillsbury, Jan. 26-Feb. 16, closing Jan. 14. Slides. Forms: Stanley J. Macula, 2 Springfield Ct., Clifton, N. J.

Chicago, Feb. 5-25, closing Jan. 16th. Prints and slides. Forms: Louis W. Braun, 166 W. Washington St., Chicago 2, Ill.

Minneapolis, Feb. 19-23, closing Jan. 16. Slides. Forms: A. Kenneth Olson, 3437 Blaisdell Ave., Minneapolis 8, Minnesota.

Toronto, Feb. 27-28, closing Jan. 30. Slides. Forms: Toronto Camera Club, 130 Eglington Ave., East, Toronto 12, Canada.

Lake Erie, Mar. 6-12, closing Feb. 21. Slides. Forms: Morton Strauss, 2619 Edgerton Rd., University Heights 18, Ohio.

Light & Shadow, Mar. 5-31, closing Feb. 15th. Prints and slides. Forms: Ruth Penberthy, 19490 Glen Una Dr., Saratoga, California.

Melbourne, Mar. 20-29th, closing Feb. 17th. Prints and slides. Forms: Allen G. Gray, 101 Nicholson St., East Oburg, Victoria, Australia.

Montreal, Mar. 11-April 2, closing Feb. 27. Slides. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

New Zealand, April 3-13, closing Mar. 25. Slides. Forms: Gordon E. Price, P. O. Box 2952, Auckland, New Zealand.

Saguaro, April 9-15, closing Mar. 20. Slides. Forms: Mrs. Sarah B. Foster, 1511 East Edgemont, Phoenix, Arizona.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

New York: Closes Oct. 24. 4 slides \$1.25. Forms: A. W. Hansen, Box 82, Parlin, New Jersey.

Rochester: Closes Feb. 8. 4 slides \$1.25. Forms: Robert C. McGillicuddy, 90 Avondale Rd., Rochester, New York.

Stockton-on-Tees: Closes Feb. 10. 4 slides \$1.00. Forms: James B. Miles, 9 Ellen Avenue, Stockton-on-Tees, England.

Melbourne: Closes Feb. 17. 4 slides \$1.00. Forms: R. Kinley, 108 Landells Road, Pascoe Vale, Victoria, Australia.

PSA Traveling: Closes March 18. 4 slides \$1.00. Forms: Paul S. Darnell, 411 S. Ridgewood Rd., South Orange, New Jersey.

PSA Competitions

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

CD Portrait Contests—Next closes November 1, 1960. Full details and entry forms in August-September CD Bulletin. Data: John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

CD International Slide Competition—Four slides, not previously accepted in exhibitions, or winners in this competition. Two classes—"A" for advanced workers, "B" for beginners. Information: Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio. Second contest closes Nov. 11.

Firth Landscape Contest—For PD members only. Judging at Houston Convention. Foreign prints may be sent unmounted. Data from Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2 1/4x2 1/4 slides. Data: Dr. B. J. Kasten, APSA, 410 Blake Rd., New Britain, Conn.

PD Color Print Contest—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

Print of the Month Contest—For PD members only. Data: Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

Whom To Write

SALONS—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.

SERVICES—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 4. Write them if your question covers other subjects.

PSA Services Directory

PSA Services

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 40, Illinois.

Color Division Bulletin—Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, California.

Cine-Reporter—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—Elizabeth Kasten, 410 Blake Road, New Britain, Conn.

P-J Bulletin—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

Pictorial Division Bulletin—Moorie Roberts (Mrs. Glen), 15130 Ashland Ave., Harvey, Illinois.

Stereogram—Dorothy Hodnik (Mrs. Conrad), 2030 E. 72nd Place, Chicago 49, Ill.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Alva L. Dorn, 3823 Dale St., Kalamazoo, Mich.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

Nature—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 43, Ill.

Pictorial and Color Prints—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Mr. Ray O'Day, c/o Pier 84 South, Philadelphia 48, Pa.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Wiley, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, APSA, 661 Meriton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial—N. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Services to Individuals

Chapters—John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—Mrs. Caryl Firth, FPSA, Trappe, Md.

Division Services

Color Division

CD Membership Slides—Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.

Exhibition Slide Sets—East: Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscoot, Maine. Central: Hank Rush, 740 Merrick Street, Shreveport, Louisiana. West: Mrs. Marion Roberts, 15212 Giordano, La Puente, California. Canada: C. K. Cucksey, 11 Birmingham Avenue, Chatham, Ontario, Canada.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Marian Neill, 3949½ West Avenue 40, Los Angeles 65, California.

Slide Circuits—John W. Cates, 2503 Juan Street, San Diego 10, California.

International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Marion Troup, 44 North Waiala Avenue, La Grange, Illinois.

Instruction Slide Sets—East—R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, New York.

Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona. Canada: Edward G. Tozer, 310 Elmgrove, Oshawa, Ontario, Canada.

International Slide Competitions—Virginia Goldberg, APSA, 635 Jefferson Avenue, Reading 15, Ohio.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition—Next closing Nov. 1. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Photo Essay Workshop—A. Blair Thaw, 5037 Millwood Lane, N.W., Washington 16, D. C.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

(Division Services continued on next page)

PSA Services Directory

Division Services (Cont'd)

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3300 Wilshire Blvd., Los Angeles 5, Calif.

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Ernest F. Humphrey, APSA, 1132 Hetfield Ave., Westfield, N. J.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendale, Calif. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Exhibition Slide Sets—**East**: Gilbert R. Lehmbec, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West**: Francis A. Kingsbury, Ponca, Neb. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

Librarian—Albert E. Cooper, 3010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Dr. Gordon B. White, FPSA, 239 Sugardale St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch Galveston, Texas.

Identification Services—Dr. B. J. Kastan, APSA, 410 Blake Rd., New Britain, Conn.

Slide Competition—Dr. B. J. Kastan, APSA, 410 Blake Rd., New Britain, Conn.

Slide Study Circuits—Mrs. Katherine M. Feagans, 102 S. Summit Ave., Bremereton, Wash. (Flowers) Felix J. Henrion, P.O. Box 964, Steubenville, Ohio. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

Print Study Circuits—Le Hoi Nguen, 343 Shasta, Prescott, Arizona. (Canada) Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

Services to Clubs

PSA Services

Camera Clubs—Russel A. Kriete, APSA, 5413 Park St., Downers Grove, Illinois.

Camera Club Council Activities—Robert M. Cochran, APSA, 3410 Izard St., Omaha 32, Neb.

Club Bulletin Advisory Service—Henry W. Barker, APSA, 392 Hope St., Glenbrook, Conn.

National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

Recorded Lectures—Nelson Murphy, 445 Alinson Ave., Washington, Pa.

Tops—George W. Elder, Box 5223, Baltimore 24, Maryland.

International Exchange Exhibits—**East**: Edmund Mayer, 20 Metropolitan Oval, New York 62, N. Y. **Central**: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. **West**: Oliver Rockwood, 3244 Lathrop St., Los Angeles 32, Calif.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

Exhibition Slide Sets—**East**: Mrs. Gertrude Wohltman, 120 Gale Place, New York 63, New York. **Mid-West**: Don J. Henley, 3209 Procter St., Fort Arthur, Texas. **West**: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Alaska & Hawaii). **Canada**: C. K. Cuckson, 11 Buckingham Ave., Chatham, Ontario.

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

National Club Slide Competition—Dr. J. H. Arietta, 155-14th Ave., San Francisco, Calif.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—Slides, Velma Harris, P.O. Box 666, Merced, California. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

Canadian Representative—Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 2529 Richards Ave., Euclid 23, Ohio.

Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

PJ Membership Information—Robert L. Steinberg, 690 Academy St., New York 34, New York.

PJ Library—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.

PJ Honors & Awards—Alfred C. Schwartz, FPSA, 38 Avis Drive, New Rochelle, N. Y.

PJ Aids and Standards—Daniel Zirinsky, 383 Pearl St., Brooklyn 1, New York.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 3 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

Photo International—Ed. Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 3, Ala.

Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

Color Print Activities—Mrs. Catherine C. DeLaney, 50 Valley Rd., Montclair, New Jersey.

Star Ratings (Color Prints)—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Color Print Sets—Paul Clark Clough, 24 East Eager Street, Baltimore 2, Maryland.

Hand Colored Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

Color Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

Star Exhibitor Portfolios—Dr. Robert W. Cochran, APSA, 3410 Izard St., Omaha 32, Nebraska.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Portfolio Clubs—Sten T. Anderson, FPSA 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, APSA, 609 Sedgwick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Letta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrows, 243 State Street, Rochester 4, New York.

Judging Service—Mrs. Pauline Bodie, 59 Spring Brook Road, Morristown, N. J.

Photo Essay Workshop—A. Blair Thaw, 5037 Millwood Lane N.W., Washington 16, D. C.

Motion Picture Division

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

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Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendale, Calif. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

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Librarian—Albert E. Cooper, 3010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgcumbe Groff, APSA, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—**East**: Leo Buckland, 434 State St., Rochester 4, N. Y. **Central**: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. **West**: John Wippert, 1223 E. Kerrwood St., El Monte, Calif. **Northwest**: Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.

Salon Workshop—John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels—**(Enclose 4¢ stamp)** Mrs. Margaret Barrett, 239 Columbia St., Adams, Mass.

PD Membership Information—Clarice Abrams, 263 Rose Ann Lane, Cincinnati 39, Ohio. **West**: Mrs. Evelyn Serena, 2952 Serena Place, Santa Barbara, Calif.

PD Lending Library—Miss Suzanne Chevrier, 370 E. 69th St., New York 21, N. Y.

Fifth Landscape Contest—Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

PD Service Awards—Mr. Richard B. Heim, APSA, P.O. Box 7095, Orlando, Florida.

All Animal Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Hand Colored Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

Individual Slide Competition—Hilbert J. Wagner, Rte. 1, Daniels Drive, Germantown, Wis.

Realist Slide of the Year Award—Dale L. Smith, 2188 Ridge Rd., W. Rochester 15, N. Y.

Slide Circuits—Larry A. Dormal, 1730 Ardmore Avenue, Detroit 35, Michigan.

Slides for Veterans—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Ende Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Foreign Stereo Slides—Helen Erskine, 1282 Sherwood Road, Highland Park, Ill.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englehart, APSA, 855 Washington Ave., Rochester, N. Y.

Club Print Circuits—Edmund V. Mayer, 28 Metropolitan Oval, New York 62, N. Y.

Club Print Exchange Directory—E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—**West**: Don E. Haasch, 3085 Teton St., Boise, Idaho. **East**: Robert B. Porter, 2107 Sixth St., Palmetto, Fla.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets—Harold B. Spriggs, Livingston Manor, N. Y.

Color Print Activities—Mrs. Catherine DeLaney, 50 Valley Road, Montclair, N. J.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

P. D. Medals available to PD member clubs ONLY—price \$2.50. Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

Stereo Division

Club Slide Circuits—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.

National Club Stereo Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka, Kan.

Local Programs—Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Traveling Salons—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

International Services & Activities—Walter J. Goldsmith, APSA, 24 Fifth Ave., New York 11, N. Y.

Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

Club Services—Marjorie Griffin, 4020 Norbourne Blvd., Louisville 7, Ky.

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	CAMERA 'X'	CAMERA 'Y'
shutter	between-the-lens	focal plane
speeds	1 sec. to 1/500th	10 sec. to 1/1250th
delayed action	approx. 10 sec.	adjustable: 1 to 10 sec.
lenses	interchangeable only when shutter is wound	interchangeable at any time
each lens requires shutter	yes	no
widest angle lens	60mm f5.6	50mm f3.5
normal lens focusing range	3 1/2 ft. to infinity	19 inches to infinity
diaphragm action	stops down automatically for exposure — must wind shutter to reopen	automatically stops down for exposure — instantly reopens to full aperture
instant-return automatic mirror	no shutter must be wound to reset mirror to focus position	yes automatically returns to focus position after exposure
film back interchangeability	to replace or interchange backs attention must be paid to whether film or shutter had been previously wound and appropriate adjustment made	back may be replaced or interchanged without any attention to whether film or shutter has been wound. Camera responds automatically.
film loading	must observe visual indicator when winding to #1	automatically stops at #1 exposure position
safety film-slide	camera can be fired with slide slightly withdrawn (1/8")	camera cannot be fired unless slide is completely withdrawn
film-slide lock	no slide readily removable when film back is off camera	yes slide cannot be withdrawn when film back is off camera
special film flatness device	none	automatic film tension system keeps film flat for exposure — relaxes when film is advanced
auto-reset exposure counter	no	yes
focusing lock	no	yes
price	\$489.50 with 50mm f2.8 lens	\$489.50 with 75mm f2.8 lens

There is one special Bronica feature which cannot go unmentioned. Interchangeable Auto-Nikkor lenses are standard Bronica equipment—supplied in normal focal length with the camera, and available in interchangeable wide-angle and telephotos. See the Bronica at your photo dealer this week. For complete details, write to Dept. PB-10.

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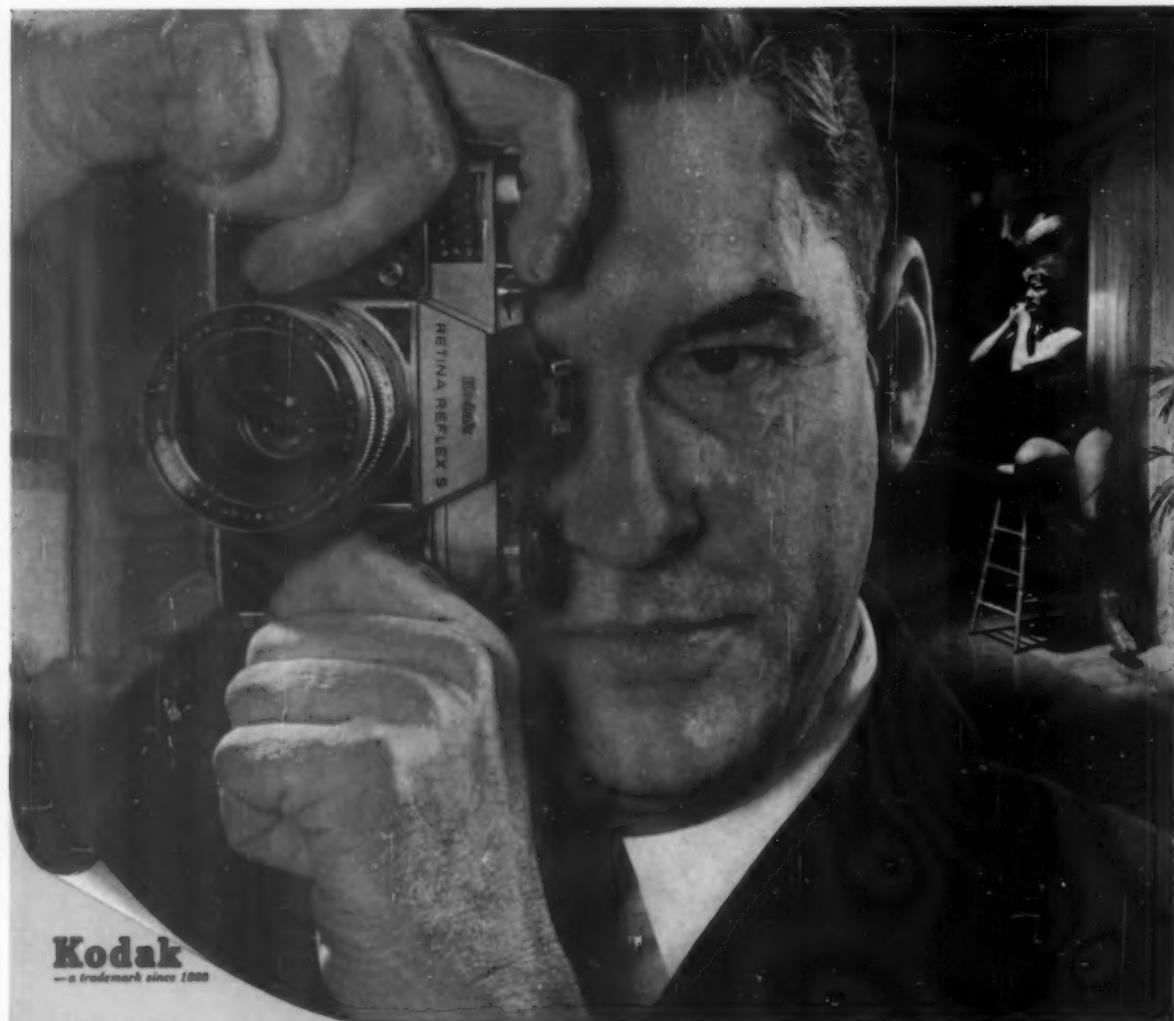
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